THE NEW YORK DRAMATIC MIRROR

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CARLOTTA.

DRAMATIST AND JOURNALIST.

James Mortimer Visits the Scenes of his Early Life.

A MIRROR man was entertained yesterday in a chat with James Mortimer, who arrived in New York last week on the *Majestic*.

Mr. Mortimer, who is the author of Gloriana and many other plays—he has produced about thirty pieces in London alone during the past twenty-two years, having been a resident of that metropolis for that period—seems to be in touch with all phases of contemporary life in London and on the continent, and is especially interesting for theatrical reminiscence and suggestion.

Mr Mortimer comes to this country, of which he is a native, after an interval of twenty-seven years, to see the state of development of the land to which he is still loyal—he has not relinquished citizenship—to reknit old family ties, and to take the pleasure—of which there should be much—that may accrue under the circumstances, as well as to keep an eye—and it is still a bright one for a man of sixty years—focussed on the possibilities of theatrical business. He says, for instance, that Gloriana never has been properly presented in London; and he is anxious to see what Charles Frohman's better company is doing with it, perhaps with a view to a new trial of it abroad.

Mr. Mortimer is a Virginian, and was born in Richmond. Many years ago he went abroad in diplomatic service with Governor Pickering, and continuous life in Europe has followed. For years he was in the American consular service, and residence in Rome and other Italian cities gave him wide acquaintance with that people. He knew Tomasso Salvini long before that great tragedian had been heard in other countries, and was in fact instrumental in his first appearance in London.

France—and especially Paris—has claimed several years of Mr. Mortimer's life. The older files of the famous Parisian publications contain much of his journalistic work. He is a friend of Henri Rochefort, and that friendship bore one fruit in the form of an important interview with the famous French journalist in the London *Daily Telegraph* on the occasion of the death of Boulanger, Mr. Mortimer having been specially commissioned to see Rochefort, who was at that moment sojourning in London.

The Emperor Louis Napoleon, too, was intimately friendly with Mr. Mortimer for a period of eighteen years. As a token of their amicable association the latter carries a handsome watch whose case bears the Napoleonic crest and is inscribed with evidences of gift, and wears a torquoise ring that the Emperor took from his own hand at Sedan while he commissioned Mr. Mortimer to escort the Empress Eugénie to Chiselhurst, whither he followed her.

Mr. Mortimer is best known in London journalistic annals as the founder of *Figaro*. He is, in fact, the father of this class of journalism in the British metropolis. At one time he enjoyed an income of $40,000 from this publication, in which and from which he exploited, with varying success, many ideas that have since found fortune in other channels and at other hands. He experimented with *Figaro* as none but an American would have experimented, and lost with true American *sang froid*. He was not satisfied with reasonable success. The London public, quick to recognize and applaud novelty up to a certain point, is quite as quick in rebuking anything that it may construe as a trespass over conventional lines. What an American may regard as apt and progressive, an Englishman may resent as inapt and impertinent.

Mr. Mortimer one day changed the size and form of *Figaro*. It did not fit its former files. Enough! And this exemplifies one of the things no Englishman will tolerate, as Mr. Mortimer has learned, as the showman would say, "at great expense."

Many years ago Mr. Mortimer was dramatic critic of the New York *Sunday Courier*. No one would take him for an American. But the friction of conversation develops his native grain. A lifetime in London has naturally given him an externality quite British.

Mr. Mortimer has a brother in business in this city. He brings with him a daughter—aged nineteen—who is instinct with the American spirit although she has never before visited this country. She is already in love with New York, and wishes to remain.

Mr. Mortimer will visit Chicago. What he writes in description of his visit will appear in the *Strand Magazine*.

ACTING UNDER DIFFICULTIES.

W. J. Gross, a veteran eccentric actor, having read in a recent MIRROR the article giving some of the reminiscences of John Maguire about the early theatre in Montana, writes concerning his own experiences in the cruder West. Mr. Gross was a member of the company of the veteran of that country, John S. Langrishe, in 1869 and 1870. In Cedar Creek this company played in a cellar, and on the way back, in a wagon, the party left the wagon at the mouth of a gulch, packed their wardrobe on the animals, and walked six miles over the trail to the town of Bear Gulch, where they played in a butcher shop for two weeks. To enlarge this "theatre" they knocked out a partition. Elevated seats of rough boards were made, and the floor was used for a stage. Crowded houses succeeded each other, the price charged being two dollars a ticket. The show opened on the night of the day that Louis Napoleon surrendered to William of Prussia. Other places were visited under like disadvantages. The company supported such stars as George Pauncefort, C. W. Couldock and Fanny Price, and among others it contained George B. Waldron, Harry Richmond, Fred. Shields, J. M. Martin, W. J. Gross, J. N. Griffiths, W. Browne, Mrs. Waldron, Mrs. Shields, Mrs. Fitz Williams, and Mrs. Langrishe. There was but one woman resident in Bear Gulch when the company visited that town. On their departure, the inhabitants turned out *en masse* and escorted the actors a long distance on the trail.

AMERICAN THEATRICAL EXCHANGE.

The American Theatrical Exchange, which has Harry Greenwall as president and W. A. McConnell as manager, has opened under the most favorable circumstances. Its location at 1,180 Broadway—the north-east corner of Twenty-eighth Street—may be said to be the hub of the theatrical wheel. In the building already are the offices of David Henderson, John W. Norton, George W. Lederer, and Roberts and Ebert. It is a new building and has all the modern improvements.

The American Theatrical Exchange is located on the second floor, front. It consists of a large public room, with accommodation for thirty desks. At the back of this is a private consultation office, and at the front of it are the private offices of Mr. Greenwall and of Mr. McConnell.

To a MIRROR reporter that called upon him last week, Mr. McConnell outlined briefly and pithily the purpose and peculiarity of the Exchange. "In the first place," said he, "I want it distinctly understood this Exchange represents in no way traveling companies or, in fact, any companies or actors. It is simply and solely the representative of theatres throughout the United States. Without caring to appear invidious at all, I wish THE MIRROR would draw attention to the fact that the American Theatrical Exchange will not make an effort to stand on both sides of the fence at the same time. What I mean to say is that I cannot see the impartiality in receiving money from both the combination and the manager of the local theatre. Nothing will induce me to send out any companies in which I am personally interested. The success of the Exchange—which by the way is already insured—is based upon its feasibility and practicability and also the simplicity and honesty of its methods.

"The open time of the various theatres represented here will be announced in the advertising columns of THE DRAMATIC MIRROR at the proper time, and they will be scheduled in such a methodical way that it will be impossible to miss them. You might say in this connection that there is no reason why the manager of the combination could not through reading the paper do his booking direct with the theatre and leave the exchange altogether out in the cold. To this I will reply that I am seeking to book time for theatres, and that so long as the time is booked I am perfectly satisfied.

"You will notice that one end of the large office is a blackboard that takes up an entire wall. This is blocked off into squares and upon these squares the open time of the theatres will be marked off."

The Exchange is already frequently thronged with managers and stars. As next season becomes nearer, there is little doubt that it will be crowded to its limit.

CARLOTTA.

On the first page of THE MIRROR this week appears the portrait of Carlotta, who entered the vaudeville branch of the profession in 1880 with her sister. After traveling with Sprague's Specialty company, they were features of Hyde and Behman's company, and later Carlotta, her sister having married in the meantime and retired, joined M. B. Leavitt's Orpheus and Eurydice, in which she was the Mercury. Carlotta was next a member of Daniel Sully's Capital Prize company, this being her first appearance in farce comedy, and here she made a hit. She then joined Ez a Kendall's company playing A Pair of Kids, in its first season, and from this went to the company of Aaron H. Woodhull in Eli Wheatfield, now known as Uncle Hiram, in which she originated the soubrette part. Her next engagement was with Charles A. Watkins' Catnip T company, which was headed by John W. Ransome, and here scored a hit in the character of a negress. She was later with Louise Arnot in Fun on the Bristol, in which she played a live character with success. After playing with Mestayer in Tobogganing, she returned to Fun on the Bristol, and was subsequently engaged to succeed Frances Bishop as the star of Muggs' Landing. After a season in this Carlotta was engaged as principal soubrette and dancer—the leading feature—of Fisher's Cold Day company, with which she remained four years, becoming the star after the first year. Carlotta was engaged this season by Ezra Kendall as soubrette dancer of A Pair of Kids. She has had several offers for next season, but has not yet decided as to what she will do.

A SUIT AGAINST MARGARET MATHER.

Maida Craigen has sued Margaret Mather in the Supreme Court to recover $4,300 for alleged breach of contract. Miss Craigen says that D. C. Willoughby, Miss Mather's representative, made a contract with her on May 31, 1890, to play in Joan of Arc for thirty weeks at $100 a week. Under Miss Mather's instructions she went to London and studied Sarah Bernhardt's impersonation of the character, and spent $1,500 in preparing to carry out her contract. After her first performance, in Montreal, on Sept. 8, 1890, she was notified that she would not be needed after two weeks. Decision was reserved.

ROSE EYTINGE'S PLANS.

Rose Eytinge, who was a member of the Surrender company, which closed recently in Paris, Pa., has returned to town. To a MIRROR man who questioned her yesterday as to her plans, she replied:

"For the present, unless another engagement offers, I shall resume my classes in dramatic instruction, of course. When I engaged with Surrender I dropped all my pupils and shall have to begin that vocation again. Would I act again? Certainly, if I had the right opportunity. Throughout the country, where we played in Surrender, I was asked by managers why I did not again venture as a star in the old plays in which I used to be seen. I would like nothing better if I had a chance, I assure you." And this would seem to offer opportunity to some enterprising manager.

AN AMBITIOUS INDIAN.

Frank H. Cornell, a Shinnecock Indian, whose native name is Tacatanee, was inspired by stage ambition while driving Lillian Russell's coach. She encouraged him. He dropped the lines of a Jehu, secured a position in a Broadway cigar store, and took up the lines of Shakespeare's Othello. Last Thursday afternoon, in the Garden Theatre, with Miss Russell, James W. Morrissey, and a bevy of newspaper men as witnesses, Cornell read a part of Othello as he now understands it, in conventional dress. He was more successful in throttling a man who stood for Iago than he was in delivering the speeches of the Moor, but he was encouraged by the applause of his fair auditor, and proposes to continue study and practice until March 26, when he will "put it to the touch" at Norwalk, Conn., "and win or lose it all." Cornell is a handsome, bronze-faced fellow, five feet seven and one-half inches in height, and weighs 170 pounds.

THE STEINER TESTIMONIAL.

The benefit to Emma R. Steiner will take place at the Union Square Theatre on Thursday afternoon, March 23. Maud Harrison, J. H. Stoddart, Edward M. Bell, and Walden Ramsay will appear in One Touch of Nature; Della Thompson of London, in a monologue; and Jennie Yeamans, Kathryn Kidder, Hélène Lowell, Annie Lewis, Kate Quinn, and others in a comedy. The musical features promised are Lewis Cornu and an orchestra of twenty-five; Catherine Linyard-Sweetser, Angeline Allen, harpist; Harry Pepper, George W. Fergusson, Signor Campobello, William H. Regèr, and B. R. Throckmorton. Miss Steiner will conduct a Mexican Idyl for voice, harp, piano, and full orchestra, and other numbers.

WARDE AND JAMES.

Frederick Warde writes to friends in Brooklyn—which city, by the by, is his home—that the Warde-James combination has broken all previous dramatic records in receipts at Spokane, Tacoma, Seattle, and Portland. The newspapers of these towns corroborate this view. The company is in Los Angeles this week. So satisfactory has the arrangements between Messrs. Warde and James proved that the latter has just signed a five years' contract with the former for continued appearance together.

CONTEST OVER A THEATRE.

C. J. Rich agreed to lease the new theatre at Taunton, Mass., for a period ending in 1897, at an annual rental of five per cent. upon the valuation of the property, which was not to exceed $50,000. The cost was finally $65,000, and the company owning it demanded from Mr. Rich five per cent. upon that sum. He refused to pay it, and occupation of the property was withheld. Mr. Rich thereupon brought suit for specific performance, and for an injunction restraining the leasing of the theatre to anybody else. Decision is pending.

BRONSON HOWARD WILL SUE.

Two Chicago journalists, named McGowan and Brown, recently published a statement that the main story of Bronson Howard's Aristocracy was stolen from a play submitted by them some time ago to Charles Frohman. Mr. Howard has telegraphed from San Francisco, where he is preparing for a trip to the Sandwich Islands, requesting Mr. Frohman to acquaint him with the names of the best lawyers in Chicago, whom he proposes to engage to bring a suit against his accusers for defamation of character.

A VERDICT FOR $2,800.

Étoile de Loraz, an actress, was engaged in London by Fanny Davenport to take the part of Iris in Cleopatra for twenty-eight weeks at $100 a week. Miss Davenport did not produce Cleopatra at the time specified, and Miss Loraz sued for breach of contract. She secured a verdict for $2,800, and the General Term of the Supreme Court has affirmed the judgment.

REALLY REMARKABLE.

W. J. Chappelle, manager of Elmer E. Vance's Limited Mail, points with pardonable pride at the record of business done by that attraction in New England during Lent. This list of receipts at one-night stands is remarkable: Northampton, $662; Fall River, $805; Milford, $464; Manchester, $601; Dover, $915; Haverhill, $872; an average of over $743.

A THEATRE DESTROYED.

The Wheeler Opera House, at Toledo, O., was burned Friday morning. The fire was discovered soon after one o'clock, A. M. The building was four stories, owned by the Wheeler estate, and leased to the managers of the Whitney and Garwood circuit. It was occupied on Thursday evening by the Tuxedo company. The loss is stated at $100,000.

THOMAS W. KEENE'S ENGAGEMENT.

Thomas W. Keene's engagement at the Union Square Theatre closed on Saturday. He appeared in a repertoire, and his business was very large in the face of adverse—and in some cases undignified—criticism in the daily press.

GOSSIP OF THE TOWN.

Edward Corbett, of the Bijou Theatre, has gone abroad.

The New Orleans papers were generous in compliment of Friends.

The Cincinnati Elks attended the funeral of Lube Schoolcraft, and a delegation of the New York Lodge met the remains at Albany, and accompanied them to Boston.

William R. Fish, for many years connected with theatrical lithographic houses, has been appointed representative of the Thomas and Wylie Lithograph Company.

George A. Beane, of The Old Homestead who was stricken with apoplexy in Cincinnati recently, is reported to be much better.

The Forbes Lithographing Company has received a judgment of $2,321 against Jennie Yeamans.

A. B. Crawford, manager of the Baldwin Theatre, Springfield, Mo., has leased from Manager Thacker the Grand Opera House, Carthage, Mo., for three years. E. T. Crawford will have charge of the house and Charles Dubbs will be associated in the management.

A motion by Marie E. Ryley to have the decree of divorce obtained by her against John H. Ryley reopened for fraud, has been denied by Judge Ingraham of the Supreme Court. Mrs Ryley claimed that she was induced to accept $2,500 in lieu of permanent alimony, and sought relief in the hope of realizing more.

Charles Bradley, the dramatist, recently arrived from Australia, says he has been well received by managers in New York, and that he is already in treaty for several productions next season.

Charles H. Yale, of The Devil's Auction, has devised a new dance-illuminating effect. While his premiere, Concettina Chitten, is performing her solo, the lights are suddenly extinguished. Eight powerful calciums, concentrated through plate glass, are turned on at the moment the house lights are extinguished, and the dancer appears to be pirouetting on a shaft of light. The effect is very novel.

Charles McDonald has purchased from W. J. Fleming the rights to Around the World in Eighty Days, and will put it on the road next season. Mr. Fleming writes to THE MIRROR that this play, his right to which was indorsed by a decision by Judge Lacomb, of the United States District Court, several years ago, is being pirated. The pirates recently presented it at Paducah, Ky.

Marshall P. Wilder's entertainment in Detroit was praised by the newspapers of that city.

The Actors' Amateur Athletic Club of America starts with new promise and new purpose in its new quarter, at No. 42 West Twenty-eighth Street. This club has been in existence since 1890, and has 400 or more members, among whom are included actors, managers, authors and agents. The present officers are Edmund E. Price, president; Tony Pastor, Charles H. Yale, and Digby Bell, vice-presidents; Sol Berliner, secretary and treasurer; and Henry T. Chapman, captain. The club is now in very satisfactory condition.

Mary Keegan has won great praise in London for her work as Polly Fletcher in The Lost Paradise. Through Miss Millard's indisposition she took the role at short notice, and was successful instantly.

Harry Harkley is preparing to star next season in a new musical comedy in three acts called A Society Plunger, written especially for him by Thomas Martin Bowers and Edna Edith Todd.

Minnie Bridges has joined the Corinne company.

E. Rattenburg, musical director, left The Voodoo in Chicago, and has joined The Tar and Tartar, which he successfully conducted the first night of his connection with the company without rehearsal.

Jean Voorhees, who is still starring in Only a Farmer's Daughter, finds her business very changeable in Pennsylvania and Ohio. She attributes the fact that excellent business in one town is succeeded by poor business in the next to the piracy of her play by cheap companies that have covered some of the territory.

Manager George W. Sammis has arranged to play his Dr. Bill company at the Soldiers' Home at Dayton, O., in April. Ida Bell, the Mrs. Horton of the play, at the close of her recitation, "How Salvator Won," in New Orleans, received as a memento the bridle worn by Salvator in his famous race with Tenny.

The Ministerial Association of Bay City, Mich., is crusading against suggestive pictures on the city bill-boards.

Charles Abbott will produce A Bit of Scandal, a four-act play by Henry Guy Carleton. Eleanor Morette, Arthur Byron, Frank Evans, George W. Deyo, R. W. Broderick, and Maud Evelyn are among those engaged for the play.

On April 3 Dixey will revive Adonis at the Casino.

On Thursday evening Bertha Welby and Anna Wardell will give readings and music at Hardman Hall.

Lawrence Marston writes that Lillian Lewis is having the most prosperous season she has ever known. Her season will close on April 17, but she may decide upon a supplementary season until September. In a recent Texas paper Miss Lewis had a long article complimenting that State upon its evidences of high civilization.

The National Conservatory of Music presented Faust at the Fifth Avenue Theatre recently for the benefit of the French Benevolent Society, which maintains a hospital and dispensary in West Thirty-fourth Street. Victor Capoul sang the title role, and the others of the cast were pupils of the Conservatory. Bella Berry, a promising up-from California, was the Marguerite

AT THE THEATRES.

Star.—Brother John.

Comedy in four acts by Martha Morton. Produced March 20.

John Hackett	William H. Crane
Bobby Hackett	Joseph Wheelock, Jr.
Henry De Ruyter	J. H. Gilmour
Mr Van Sprague	Joseph W. Shannon
Captain Van Sprague	George P. De Vere
Edward Kidd	George Backus
Wolf Hopkins	J. C. Padgett
Mr. Flynn	Gus V. De Vere
Beck Hackett	Mrs. Augusta Foster
Sophie Hackett	Anne O'Neill
Bettie Rolan	Lizzie Hudson Collier
Maggie Rolan	Gladys Wallis
Mrs Van Sprague	Marie Dantes
Helen Van Sprague	Amy Busby
Maria	Idalene Cotton

Martha Morton is already favorably known to New York theatregoers by her plays, The Merchant, and Geoffrey Middleton, Gentleman, the latter of which was performed last year with considerable success by the Augustus Piton company. To the fact that she is a playwright of exceptional ability, in spite of certain crudities of style, she has given ample evidence. Whether she would fulfil the promise of her earlier work was a question of genuine interest to the dramatic world, and this, added to the fact of Mr. Crane's appearance in a new role, made the performance of Brother John at the Star a notable event Monday night.

It may as well be said at once that this new play marks a distinct advance both in style and dramatic construction. The dialogue is bright, pithy and sparkling, while dialogue and scenes alike are interesting and frequently amusing.

The humor is of a good, wholesome kind, and bubbles up as spontaneously as human nature itself, while the pathetic element is true and effective. The characters of the play are, for the most part, genuine people, not simple stage creations, and the plot is natural and interesting.

As a foil to the lighter and amusing situations the author has introduced, for the purpose of stronger dramatic effects, a group of persons more like conventional stage folk, and scenes of serious interest. These are managed with skill and are marked by strong feeling and a spirit of biting social satire.

The play revolves around the character of Brother John, a rough diamond, a plain and unvarnished, but generous, warmhearted, and whole-souled hat maker. The simple romance of his life, as well as that of his niece Sophie Hackett, supply the necessary emotional element in the play, while numerous original and amusing situations furnish an ample fund of humor.

The character of Brother John fits Mr. Crane's style of acting admirably. Mr. Crane is not a versatile actor. His limitations are narrow and sharply defined. In this play he is fortunate in having a character quite within his compass; and this amounts to saying, of course, that he was capital, for Mr. Crane's ability to make himself amusing is well known, while he does not lack power in pathos of a simple, direct character such as Brother John displays.

Mr. Crane's company deserves general commendation for earnest and careful work, marked by unusual smoothness and finish for a first night.

Anne O'Neil as the neice, Sophie Hackett, was graceful, dainty, and charming, and caught the spirit of her part admirably.

Miss Wallis and Amy Busby also deserves pecial mention, while, among the male members of the support, Mr. j. H. Gilmour was particularly noticeable both for his striking appearance and able acting.

Altogether it is a creditable and enjoyable performance, and the play is better than anything Mr. Crane has presented in some time. If the genuine and oft-expressed approval of a large audience is a reliable test the play should prove a good drawing attraction for the rest of the season.

Union Square.—Joseph.

Farcical comedy in three acts, adapted by Malcolm Watson from the French of Leon Gandillott. Produced March 20.

Felix Flutterby	John Glendinning
Major Horace Bellingham	Harry Gwynette
Thomas Chadwell	Reub. Fax
Joseph Flutterby	George Giddens
Hon. Dick Glossop	Jameson Lee Finney
Jarvis	William Multon
Constance Flutterby	Elsie De Wolfe
Amelia Chadwell	Mary Penfield
Mrs. Horace Bellingham	Mrs. E. I. Phillips
Susan	Helen Stockwell

Felix Flutterby is a widower, a man-about-town, and a father. In the midst of his roundings it occurs to him forcibly that his daughter, at boarding school, is no longer a child. It occurs to him at the same time that if she returns to his household he must change altogether his environment. In order to dispose happily of his daughter he puts in her way a marriageable and bashful young man named Joseph. Joseph, who is a fool, manages to give out the impression to Miss Flutterby that he is a devil of a fellow. The main spring of the fun of the piece is the comic complications into which Joseph gets.

These comic complications are of the kind a dextrous manipulator of stage devices—such as hiding behind doors and simulating lunacy to humor an indignant *vis-à-vis*—can contrive without going far into the realms of originality and novelty.

It is not difficult to understand why Joseph in its French form ran for 500 nights, for the character of many of the scenes indicates that much of their pristine spice has been withdrawn.

Joseph neither stimulates the pulse nor tickles the fancy to any great extent. But it passes muster. It has the merit that is to be found in many French farces; it grows better as the action advances.

Its production on Monday at the Union Square Theatre was especially noteworthy in that it brought before New York for the first time as a professional comedienne Elsie De Wolfe, a young woman whose amateur acting of some time ago has nothing to do with the question, and whose appearance in Thermidor last year is no more pertinent. Miss De Wolfe is certainly more satisfactory to the eye and ear in the lighter veins of acting than she is in tragic drama. This is due, in a measure, to the fact that she naturally is more at home in a drawing-room and a *fin-de-siecle* gown than in a heroic part that calls for a display of the nobler emotions.

As Constance Flutterby in Joseph Miss DeWolfe is lively to the verge of pertness. Her performance is racy. We could wish that she would bounce less and speak with a fuller and rounder tone.

The best acting in the play is that of George Giddens. Giddens is an English comedian who was over here a few years ago with Charles Wyndham. He is essentially a funny man. In action, speech and gesture he is alike grotesque. The part he plays—Joseph—is not unlike Bertie in The Henrietta, and it is played much as Stuart Robson played Bertie—and, by the way, the two comedians are not unlike either in their methods or their facial appearance.

John Glendinning arts Felix intelligently. J. Lee Finney is a young actor, whose bent is in the right direction. Mary Penfield as a rural maiden, and Helen Stockwell as a novel-struck servant, are amusing.

The scenery is in excellent taste. The costumes of all the characters—including the just-mentioned servant—are immaculate.

Harrigan's.—Cordelia's Aspirations.

Revival of the second of the series of The Mulligans, in three acts and three scenes, by Edward Harrigan, with original music by Dave Braham.

Dan Mulligan	Edward Harrigan
Simpson Primrose	John Wild
Rebecca Clinton	Dan Collver
Gus Lochmuller	Joseph Sparks
Plaxty McFudd	Harry Fisher
Walsingham McSweeney	Charles Coffey
Palestine Puter	William West
Honora Dublin	Charles McCarthy
Theodore Chamboudet	Charles Sturgis
Robert Ridgeway	George Merritt
Hoke Buckheister	Fred. Peters
Junkman	Dave Braham, Jr.
Bridget Lochmuller	Hattie Moore
Diana McFudd	Emma Pollock
Ellen McFudd	Ada Lewis
Rosy McFudd	Fannie Batchelder
Mrs. Rosy Geegan	Annie Buckley
Mrs. Riley	Marie Gorenflo
Mrs. Lopez	Daisy St. Clair
Mrs. O'Brien	Pauline Edwards
Mrs. Corncure	Renie Egan
Mrs. Plattenia	Lillie Flynn
Cordelia Mulligan	Mrs. Annie Yeamans

Tht revival of Edward Harrigan's popular play, Cordelia's Aspirations, attracted a large audience to Harrigan's on Monday night.

It is now nearly ten years since it was first produced at the old Theatre Comique, but nevertheless as it abounds in fun and merriment and catchy songs and dances—age does not wither it, and the audience is kept in a constant roar now, as its original auditors were.

In the character of Dan Mulligan there is a touch of pathos, which Mr. Harrigan artistically brings out. In spite of the humorous side of the character, one must at times feel sympathy for the honest old Irishman who experiences so much trouble through the ridiculous ambition of his wife.

Mrs. Yeamans as Cordelia Mulligan was capital, and the audience greatly enjoyed her Mrs. Malapropisms and mispronunciation of ordinary French phrases, as well as the outlandish grandeur of her costumes.

John Wild, as the negro coachman and waiter, was John Wild at the funniest, and of course he met with a cordial reception.

Dan Collver, as Rebecca, gave a clever personation of a negress; and Harry Fisher, as the scheming Plaxy McFudd, from Roscommon, gave an excellent performance of the part.

Charles Coffey as Walsingham McSweeny, a foil to Mulligan, was excellent, and Hattie Moore as Mrs. Bridget Lochmuller was massively effective. Ada Lewis has little to do, but is, as was to have been expected, artistic to a degree.

The minor roles were competently filled by the clever company of comedians, and the old songs, "Just Across From Jersey," "My Dad's Dinner Pail," "The Waiters' Chorus," and "I'll Wear the Trousers, O!" seemed as fresh as ever, and were frequently encored.

The piece was well staged, the scenery in keeping and judging from the reception on Monday night it will probably run for some time to come.

Casino.—The Gondoliers.

The revival by the Duff Opera company of Gilbert and Sullivan's last collaboration was welcomed by a large audience at the Casino on March 16. The familiar music of this tuneful opera was well rendered, the choruses especially being given with a precision which indicated diligent rehearsal. Helen Bertram gave a spirited impersonation of Fiametta, and Effie Chapuy was a clever Tessa. Mr. Bassett and Mr. Raffael sang tunefully as the gondoliers, and J. H. Ryley enacted the Duke in his own playful manner. W. H. Hamilton was an excellent inquisitor. Villa Knox had little to do, but looked pretty as Casilda. The scenery was handsome and the costumes bright and picturesque. The tambourine dance in Act II. with the charming cachucha was very prettily done. The Gondoliers is on for two weeks only, when it will give place to Adonis.

Tony Pastor's.—Variety.

This (Tuesday) afternoon and evening will witness a notable event in local theatrical annals—the celebration by Tony Pastor of the close of his twenty-eighth and the beginning of his twenty-ninth anniversary as a metropolitan manager. Mr. Pastor originally catered to a generation whose children are now among his adult patrons, and through all the years he has maintained public friendship. One remarkable feature of his management is the fact that while he is in touch with these times, and his enterprise keeps him abreast of the sharpest competitors, his theatre is free from demoralizing influences. It is the model house of its kind.

Last night several artists specially engaged for the anniversary week bowed to a fine audience at Pastor's. The Thompson trio presented a novel and taking musical act: the Emerald Sisters, English singers and dancers and skirt dancers, made friends at once; and the Schallers, first introduced by Mr. Pastor in 1891, celebrated their return by sensational knockabout acrobatics. Lydia Yeamans-Titus, long a favorite here, returned with Fred. J. Titus and was enthusiastically welcomed. The others of the excellent company are the ever-amusing Russell Brothers, J. W. Kelly, Ward and Vokes, Sam Dearin, Miss Le Blanche, the dancing soubrette, and Edward and Louise Lorrett in big shoe dancing and their "comedy in shadows." The bill is one of the best ever seen at this house.

Broadway.—The Crust of Society.

A good-sized house greeted the return of John Stetson's company in The Crust of Society at this house last evening. The play was given in a thoroughly finished manner, and with one or two exceptions by the original cast.

Carrie Turner repeated her success as Mrs. Eastlake Chapel, and Jane Stuart was a bright and winsome Violet.

The part of Mrs. Ernestine Echo was played by a newcomer, May Dana, said to be a young society woman, who gave a clever performance.

John E. Kellerd appeared as St. Aubyn, and gave an excellent interpretation of that role. The rest of the cast was the same as at the Union Square some time ago.

The stage setting was excellent, the women's costumes strikingly handsome, and the performance as a whole thoroughly enjoyable.

Grand Opera House.—Ingomar.

Minna Gale-Haynes introduced a week's engagement at the Grand Opera House last night with Ingomar, before a fair audience. Her work has so recently been seen at the Star Theatre and commented on in these columns that nothing need now be added, except to say that Mrs. Haynes is as earnest as ever, although her permanent retirement from the stage has been announced. Eben Plympton, Charles Barron, H. A. Langdon, Milnes Levick, John Malone, Phillips Tomes, W. S. Roberts, George A. Carter, George McCulla, F. L. Sylvester, George Pryor, Mrs. Sol Smith, and Lizzie Goode support her. As You Like It will be played to-night; The Lady of Lyons, Wednesday; The Hunchback, Thursday; As You Like It, Friday; The Lady of Lyons at the Saturday matinee, and Romeo and Juliet Saturday night.

Koster and Bial's.—Operetta and Vaudeville.

Frederic Solomon's characteristic arrangement of Lecocq's La Fille de Madame Angot to suit the peculiar entertaining purposes of Koster and Bial's, was enjoyed last night for the first time by the usual crowd at that resort. It is quite as amusing as any of the operettas that have preceded it. Mons. and Mme. Derouville-Nancey have approved their trans-atlantic reputation and are already prime favorites here. Belle Black sings new songs, and Violette, the acrobatic Judges, Dorothy Denning, Stebb and Trepp, and James Thornton still please. A new edition of H. B. Farnie's The Rehearsal was put on last night, fitted to this atmosphere, and it went well. Paquerette will appear here on April 3. Albert Bial leaves on Wednesday for his annual tour of European vaudeville theatres.

Harlem Opera House.—The Scarlet Letter.

Richard Mansfield began a week's engagement at the Harlem Opera House on Monday night, presenting The Scarlet Letter. Mr. Mansfield's conception of Arthur Dimmesdale carries the interest and sympathy of his audience throughout the performance. The stage setting is excellent, and the company, headed by Beatrice Cameron, is well cast. On Tuesday night and Saturday matinee Mr. Mansfield will repeat The Scarlet Letter; Wednesday night, A Parisian Romance; Thursday, Prince Karl; Friday, Beau Brummell, and Saturday night, Dr. Jekyll and Mr. Hyde. Next week, The Fencing Master.

Imperial Music Hall.—Vaudeville.

The Dimantine troupe of French quadrille dancers are a veritable sensation at the Imperial Music Hall. They are declared by critics to be the best dancers of their class ever seen in New York, and they add good looks to skill and grace. The Edoardos, James McAvoy, Ritcher and Ritcher, Ed. Rogers, the Broles, Prince Kokin, Fleurette, Murphy and Boyd, the De Witt Sisters, Hanson and Mack, Alfred Grant, the Healeys and Debollieu Brothers and Gillet are other attractions.

Columbus.—A Mad Bargain.

James T. Powers and his company presented the farce comedy, A Mad Bargain at the Columbus Theatre last night. The merry nonsense, bright music, and pretty dancing, pleased a large audience and the scene in the miniature flat was received with much laughter. Mr. Powers is assisted by a large and clever company headed by Peter Daily. Next week, Later On.

People's.—The Power of Gold.

Walter Sanford's melodrama, The Power of Gold, returned to the People's Theatre last night for a week. The favor with which it was formerly received by the patrons of this popular house influenced the attendance, which was large. The somewhat involved but episodically thrilling story was again well presented, and the scenic effects were cleverly enforced. A good week's business is promised.

Windsor.—Current Cash.

Current Cash, the melodrama that was seen at Niblo's early in the season, opened what promises to be a prosperous week at the Windsor last night. The scenes are laid in England and Afghanistan, and the story is one dealing with a false accusation of cowardice against a young army officer, who is finally executed. Harry M. Pitt and Charles Erin Verner personate the leading characters.

Jacobs'.—Siberia.

Bartley Campbell's strong play, Siberia, excited a large audience at Jacobs' Third Avenue Theatre last night, and will probably prosper the rest of the week. It is acted with spirit and well staged.

At Other Houses.

Willie Collier, Helena Collier, Mark Sullivan, Ignacio Martinetti and their associates continue at the Bijou in Hoss and Hoss.

Lady Windermere's Fan is still attractive at Palmer's.

Miss Franton, in an electric dance, is an added feature to Girofle-Girofla at the Garden.

The Dazzler continues at the Fourteenth Street prosperously.

The excellent performance of Diplomacy at the Fifth Avenue is deservedly successful.

The surprising popularity of Americans Abroad at the Lyceum continues.

Prosperity still favors The Girl I Left Behind Me at the Empire. Company G of the Seventy-first Regiment will attend in a body on Wednesday evening.

This is the last week of The Sportsman at the Standard. Charles Frohman wishes to illustrate the versatility of this excellent company, and will withdraw this comedy in the height of its success to put on The Silent Battle, a dramatization of Isaac Henderson's novel, "Agatha," which will call for very different treatment. The cast, with added players, will include Joseph Holland, Frank Gilmore, Charles S. Abbe, Byron Douglas, Thomas Valentine, William Bond, Grace Henderson, Evelyn Campbell, Agnes Miller, Kate Denin Wilson, Margaret Craven, Ada Curry and little Olive Homans. The sale of seats will open on Thursday.

THE BROOKLYN THEATRES.

Columbia.—The Middleman.

Edward S. Willard appeared last night in The Middleman to a large and appreciative audience at the Columbia. His support includes Marie Burroughs, Nannie Craddock, Louis Massen, Fred. Tyler, Harry Cane, and Royce Carleton. A Fool's Paradise will be given on Wednesday evening. John Needham's Double on Thursday and Judah on Friday and at the Saturday matinee. Julia Marlowe next week.

Grand Opera House.—Glen-da-Lough.

Glen-da-Lough was presented with J. K. Murray in the leading role at the Grand Opera House last night. The scenic features and songs evoked applause. Professor F. Nichols Crouch, composer of "Kathleen Mavourneen," led the orchestra. James T. Powers in A Mad Bargain next week.

Amphion.—My Official Wife.

Minnie Seligman-Cutting scored a pronounced success as Helene in My Official Wife Monday night. The audience was large and showed very marked appreciation. The cast was the same as at the Columbia last week. The Leavenworth Case next week.

Bedford.—The Dago.

The Carroll Brothers appeared to advantage in The Dago before a large audience last night. R. M. Carroll was very good in the title role. The applause was liberal and the interest pronounced. Next week, The Two Sisters.

Park.—A Nutmeg Match.

A Nutmeg Match received a rousing welcome at the Park last night, the pile-driving scene waking enthusiasm. Lizzie Evans appeared to advantage in the principal part and was well assisted. Herrmann next week.

REFLECTIONS.

Julia Marlowe opens a week's engagement at the Columbia in Brooklyn next Monday. Twelfth Night, The Love Chase, Romeo and Juliet, Cymbeline and As You Like It will be the repertoire. A feature of the engagement will be the appearance of Mrs. John Drew in The Love Chase. During the present Boston engagement Miss Marlowe's receipts have averaged over $10,000 per week, with only seven performances.

Pearl Eytinge has written a comedietta called Mr. Cupid, to display the talents of the clever litttle Barrison sisters, and it has been happily received at the Eden Musee.

Much credit is due Frederic de Belleville for playing the part of Henri Beauclerc in Diplomacy, in consequence of the illness of Charles Coghlan, for Mr. de Belleville's wife is dangerously ill. Mr. Coghlan will resume his part, according to expectation, on Wednesday.

The Trumpeter of New Amsterdam is the name of the new play John Stapleton has written for George C. Staley. The play is suggested by Washington Irving's "Knickerbocker's History of New York." Mr. Staley has engaged Harry Doel Parker to look after the booking interests of the new play in New York.

Charles Dickson's engagement at the Harlem Opera House last week, was in every way a success. The curtain-raiser, The Man About Town, in which Mr. Dickson appears in the part of Jack Wetherell, gave him an opportunity to introduce himself to a metropolitan audience in a serious role. His portraval of the character was very favorably commented upon by the press. Mr. Dickson has had a very successful season, and it is to be regretted that this favorite comedian has not appeared at any of the down-town theatres this season.

THE USHER.

HAVANA, March 15.

Inferior as are the companies—mostly Italian and Spanish, with a minstrel or variety troupe from the States thrown in, now and then—the theatres here are always crowded.

The people are easily pleased. They take their opera or drama with the same determination to extract enjoyment from it that marks everything in their daily lives.

"Never do to-day what can be put off till to-morrow," is their motto, and it is observed religiously as to everything except theatre-going and fleecing the stranger within their gates.

You cannot find out what the local managers have prepared for their patrons more than a day ahead. You must make an inspection of the half-sheet bills posted at the theatre portico in order to be certain then, for the morning newspapers are not always accurate in their theatrical prognostications, albeit they have a leisurely habit of coming out at high noon.

The bill is changed nightly—that is, when there is a bill: a performance is skipped occasionally. The repertoire is very large in order to meet this system of constant change.

At the Gran Teatro Tacon intermittent performances are given by a fair dramatic company. The Italian opera company that occupied its stage during the Winter withdrew to fresh fields and pastures new recently.

The Tacon is indeed *gran*, despite the misuse to which that large adjective is put here in connection with tenth-rate hotels and unspeakable restaurants. I believe that in size it is the third largest opera house in the world. Its seating capacity of 4,000 was tested fully Monday night at what was announced as a "magnifica funcion" for the benefit of the charity fund of the fire department.

The tiers of boxes were filled with brunette beauties, elegantly attired. The display of diamonds would have turned Mrs. Astor pale with envy. The Cuban women are superb until they reach the age of twenty-five, when they become gross and lose every charm except their fine tresses and matchless eyes.

The men in the boxes were good specimens of Havana swelldom. Dress coats were the exception. The young blood of this town when he attends the theatre or flirts with the señoritas on Sunday night at the open-air concert in the Park Central, considers himself an irresistible object attired in a queer sack-coat, tight drab trousers, high-heeled shoes, with an enormous diamond pin stuck into a bright blue scarf, a gorgeous purple handkerchief dangling from his outside pocket, a panama hat on his head, and a mahogany wood sword-cane between his heavily be-ringed fingers.

I cannot tell you much about the Tacon performance. The play was the "applaudida comedia" Le Positivo, by a Spaniard with an unpronounceable name. The acting was spiritless, and the piece bore unmistakable evidence of insufficient rehearsal.

A far livelier and cleverer performance was that I saw last night at the Teato Albisu, adjoining the Spanish Club. Here operetta and vaudeville, of the French species, flourish like the proverbial green bay tree.

The Albisu is built on the old-fashioned horseshoe plan. There are three tiers, a spacious parquette, twelve proscenium boxes and a stage whose wide "apron," green footlight sconces a foot tall, and stage furnishings of the sort that were popular in the days of Burton's Chambers' Street Theatre.

Boxes, open at the back so that several rows of standees may catch fleeting glimpses of the actors, run around the first and second tiers. Cigars and cigarettes are smoked everywhere else in the house, Havana, of course, being the paradise of the devotee of nicotine, and the church being literally the only place where the weed is barred out.

A curious custom—and a popular one—obtains in connection with the theatres. You can take your performance either whole or piecemeal, as you prefer—that is to say, you can buy a seat or a box for one act, two acts, or the entire performance as you may prefer.

At the Albisu, where one-act pieces are the rule, this arrangement is in high favor. The theatre has virtually three audiences during an evening, at eight, nine and ten o'clock respectively. The prices range from fifteen cents to $1.50.

The three pieces presented were undoubtedly of French origin, although not so announced.

The first, and best, was Colegio de Señoritas, a most amusing vaudeville, capitally acted. In this Señorita Martinez, a great favorite with the Cubans, has a part that gives excellent play to her versatile talents.

She is a tall woman with a pretty face, and in spite of her *embonpoint* has a good deal of grace and vivacity.

Martinez possesses many of Judic's qualities. She has the same ingenuous manner while singing a risqué song and the same startling way of emerging from a prunes-and-prisms calm into a momentary cyclone of the wildest diablerie.

The house went wild when she descended from the teacher's platform in the schoolroom scene and led the young lady scholars in a hilarious can-can.

The first comedian of this company, Signor Aren, is very droll. I met him on the Prado this morning. You could tell him for an actor by the cut of his jib. Rialtoites are much the same the whole world over.

Havana is well named the Paris of the West Indies. It is a city of pleasure. Everybody is good-natured, from the rascal cabmen who amiably gouge the visitor, to the bright-eyed cigarette girls who show their white teeth at you from the windows of the factories.

It is a pretty sight of an evening to watch the crowd that drives and walks past my balcony at the Pasaje on the Prado. It is a heterogeneous crowd, composed of Cuban aristocrats, Spanish tradesmen, army and navy officers, pretty women in mantillas flirting the omnipresent fan, picturesque negroes, pig-tailed Chinamen, planters, cigarmakers, fruit and flower sellers, donkeys with paniers, Americans seeing the sights. I doubt if such a panorama can be seen anywhere else in Christendom.

Life is taken easily. Nobody hurries, nobody worries. The visitor's chief occupation is to keep from being robbed. He rarely does it.

Nothing is cheap, except cigars and fans. The *contrabunciones* required by the Spanish authorities put the Cubans to the necessity of squeezing out of every stranger every possible dollar.

Cigars that cost the New Yorker thirty cents at Park and Tilford's may be bought on every street corner. Imagine smoking La Rosa perfectos at seven dollars a hundred and delicious cigarettes that tax you but fifty cents for five hundred!

Since the McKinley bill went into effect the choicest cigars go to Europe. One factory—La Corona—ships five millions of cigarettes monthly to Paris.

A bottle of Pomery costs $5.50; a bottle of good claret from three to four dollars.

The shopkeepers prey upon Americans. The price of all wares goes up fifty per cent. when a New Yorker is seen turning the corner.

The policemen look like soldiers, and the soldiers look like policemen. The Havana Finest appear to have little else to do than roll cigarettes and to keep in the shade. They carry wicked looking swords, and they have big pistols in their belts.

The bull-fights are farces, for the most part. They are patronized almost exclusively by Spaniards and Americans. The Cubans disapprove of the savage sport.

There was a species of amateur fight on Sunday and there is to be another of the same sort on Thursday.

Strange to say the bull-fights have lost money for several years past. Mazzantini, the celebrated bull-fighter of Madrid, was brought over here with a shipload of bulls bred especially for the arena some time ago on a guarantee of $60,000. The manager lost more than $50,000 on the speculation.

Cubans tell me that the only reason for the continuance of these exhibitions is spite on the part of their Spanish oppressors. Every evil on the island is attributed to that source.

The hope of another and a successful revolution is in every Cuban breast. The natives will never rest until they have thrown off the Spanish yoke. They hate the Castilian as the devil hates holy water.

ABOUT THE VAUDEVILLE CLUB.

The performances given by the Vaudeville Club at the Metropolitan Opera House came to an end for the season on Saturday night. The auditorium of the little theatre was crowded and all the boxes were occupied. Vesta Victoria and Paquerette were the principal attractions upon the stage and they were each called before the curtain several times. There is no doubt of the success of the Club, looked at from both the social and the pecuniary point of view.

The original scheme of the Vaudeville Club was based upon a membership of two thousand. After the membership reached eight hundred, however, the directors concluded not to go further than that number this season. The published figures show a balance of over $3,000. The receipts from the bar, the restaurant and the boxes have practically run the club; they have paid all the expenses, including the rent; and this has left subscriptions to be applied to the salaries of the performers.

Nothing has been decided yet as to the locality of the Vaudeville next season. The directors are anxious to have it where it is now, as the expenses of putting in a stage have been very considerable. Henry E. Abbey, on the other hand, has some views in regard to that portion of the Opera House. In case the Club has to move, it is quite likely that it will have a building of its own erected.

A CASE COMPROMISED.

The attachment suits brought by Arthur O'Neill, manager of the Grand Opera House, Charleston, S. C., against Managers Gilmour, Bernstein and Hayman last season for alleged breach of contract were called in the Court of Common Pleas, Charleston, on March 15. Without going into a trial the attorneys stated that the cases had been compromised and they were accordingly stricken from the docket. It is understood that the compromise was for a nominal amount. Managers Charles H. Yale and Will T. Keogh came on in anticipation of the trial but being pressed for time agreed to the compromise and have returned to their respective posts.

Five attachments were served, three against Yale's attractions, one against Jarbeau and one against Alabama. O'Neill claimed that all had beeen played at the Academy of Music after having been booked with him. By the terms of the compromise, which it is understood was made at the instance of the defendants, O'Neill gets fifty per cent. of the amount of the Academy's percentage of the receipts for each of the engagements in litigation, and also fifty per cent. of the costs and expenses incurred by him in bringing the suits.

HOW GERRY IS REGARDED.

The Albany *Argus*, in advocating the pending amendment to the Stein bill, said editorially:

A bill is now pending in the legislature of this State that will undoubtedly call out much misconception, and may, perhaps, meet with the opposition of zealous but misguided people. This was introduced by Assemblyman Mittnacht, and merely provides that children may sing and dance upon the stage, provided permission is first obtained from the mayor of the city or the president of the village in which the entertainment is given. It may be expected that a vigorous crusade will be led against this bill by Mr. Elbridge T. Gerry, who now enjoys a more autocratic power than is given to any other man in this country. The purpose of the bill is merely to curtail a portion of this power, and Mr. Gerry will undoubtedly fight it with his full vigor.

To do away with this one man power, the Stein law of last year, somewhat similar to the present bill, was enacted. The purpose that animated the legislature was to replace the autocracy of Mr. Gerry by the decision of officials directly responsible to the people. But Mr. Gerry was not to be defeated so easily. He still claimed his power, despite the manifest purpose of the legislature and he managed to uphold his claim. The present bill is so explicit that there seems to be no opportunity for mistaking its provisions. Those who may feel impelled to oppose it should look about them. Do they not constantly see children dancing and singing upon the stage? If this is distasteful to them make the law so rigid that it cannot be disobeyed. But do not leave it so that anything is dependent upon the tolerance of Mr. Gerry. The proper judges of what is fitting for children to do upon the stage are the people or the officials who represent them, and not Mr. Gerry, who represents only himself and his long named society.

A HARROW ESCAPE.

Frank Carlos Griffith, writing from Port Jervis under date of Saturday, says:

"Our luck still follows us. Had it been stormy, or the floods increasing on Thursday last, we should have taken an early train from Binghamton, but it was cold and pleasant, and thus we escaped that dreadful wreck at Lackawaxen. When we came along a little later, we saw the wreck beside the track. Of the Pullman, nothing but the roof was left, and the debris was actually splinters. It was the most used-up car I ever saw. Where it had taken fire, the embers were still hot, and we were a thankful lot to think we had escaped such a frightful catastrophe. The Leavenworth Case has experienced much luck, but this was the luckiest of all.

MIRROR CALLERS.

Among those who called at the MIRROR office during the past week were: Ada Lewis, Mabel Eaton, Alice Johnson, Rose Eytinge, Grace Huntington, J. H. Shotwell, Charles Murray, J. Duke Murray, George H. Rareshide, J. B. Polk, Wilfred North, S. Ossoski, James Mortimer, Howard Coveney, Edith Kenward, Lawrence Sterner, Gertrude Gifford, F. D. Hennessey, Martha Rudesill, E. L. Bloom, T. H. Winnett, F. Lemon, Lansing Rowan, Fred Lennox, Frank Lee Short, Katherine Kendall, Agnes Maynard, A. Kalker, C. J. Burbridge, S. Goodfriend.

NORTON TO SUE MORRIS.

Edgar Norton, a young actor, who has been a member of Ramsay Morris' company, left the company a few weeks ago. He says that he will sue Mr. Morris and the owners of Joseph for breach of contract. Mr. Morris says that the contract between himself and Mr. Norton had the customary two weeks' clause in it, and that so far as Joseph is concerned Mr. Morris is the sole owner of it.

NOVEL FEATURE OF A NEW THEATRE.

Frank D. Hennessy, manager of the new Bastable Theatre at Syracuse, N. Y., is stopping at the Marlborough Hotel this week. Mr. Hennessy says that his house will be ready to open during the State Fair, which is the middle of September. A novel feature of the Bastable will be the raising of the curtain by electricity.

PROFESSIONAL DOINGS.

Harbingers of Spring—the St. Patrick's Day and Barnum parades.

E. J. Buckley, who has not recovered from paralysis, is to have a benefit.

Madeline Grace Burroughs, a pretty girl who was recently a member of The Span of Life company, has been committed to the care of the Gerry Society. Her father has disappeared and her mother is awaiting trial on the charge of arson.

The old debts of the Metropolitan Opera House have been paid and a new mortgage of $600,000 has been assumed.

Lawrence Hanley and other actors gave an entertainment at the Keeley Institute at White Plains on Thursday.

Lala Ro-Kia and Abd-el Hassan, members of a troupe that is to appear at the World's Fair, were married on Saturday at the City Hall with appropriate Oriental ceremony.

The Milwaukee papers highly praise James Aldrich Libbey for his singing in A Trip to Chinatown. Mr. Libbey's voice is good enough to find lodgment in some New York production.

According to the San Francisco papers, Peter Jackson as Uncle Tom and "Parson" Davies as the auctioneer in Uncle Tom's Cabin have made hits.

The benefit to Harry S. Sanderson, treasurer of Tony Pastor's Theatre, last Thursday, was deservedly successful.

Charles Barnard has written a monologue entitled Gay Head, which Thomas Griffin has read with great success recently in this city and Brooklyn. It combines comedy and pathos, and is skilfully designed to play upon the imagination while it holds the interest of an auditor.

One of John Stetson's Crust of Society companies was delayed eleven hours on the Union Pacific Railroad last week Monday, and was consequently unable to open its engagement at the California Theatre, San Francisco, which was closed for that night for the first time in many years.

The management of The Ensign company is threatened with a suit for damages, because $300 worth of paper out for The Pay Train at the Clark Street Theatre, Chicago, was covered by The Ensign paper.

It is said that E. S. Willard will be his own manager next season, and that he is negotiating for a theatre in this city.

Cleveland's Minstrels have been on tour sixteen months, and have performed in every state and territory of the United States, as well as in Canada, Manitoba, New Brunswick, Nova Scotia, and British Columbia. Next season will begin in the early Summer with an entirely new company engaged for three years and especially selected for a tour of the world. The first year will be devoted to this country and the British possessions, with Australia and Great Britain to follow.

Wilfred North, who was business manager of the Marie Hubert-Frohman company, playing The Witch, has been promoted to the position of leading man. This attraction has closed after a remarkably long and successful tour, and will reopen in September.

Charles B. Cochran, late of W. J. Fleming's Around the World in Eighty Days, is playing Lawyer Smart in Pete Baker's Chris and Lena.

Manager S. Ossoski is refitting the Shattuck Opera House at Hornellsville, and will open it in August, playing attractions twice a week. He is putting in new upholstered chairs, new scenery, new decorations, and will refit the dressing-rooms. Charles A. Bird will attend to press work and billing.

The Kansas City *Times* says: "Nanette Allen, formerly of the Dark Secret company, has been granted an absolute divorce from Lou Allen, and will shortly marry P. C. Hartell, of New York, and retire from the stage."

Manager Ben D. Stevens, of the De Wolf Hopper Opera company, is in the city planning for the production of Panjandrum.

Howard Coveney and wife (formerly Mrs. William J. Florence) left the city last Friday for Lincoln, Neb., where they opened last night in The Mighty Dollar. Mrs. Coveney, who will still be known on the stage as Mrs. Florence, will play her old part, while Mr. Coveney essays that of Bardwell Slote. In their company are Julian Greer, William Hatch, Ernest Tarleton, Franklin Roberts, Lillie Vinton, Estelle Sprague, Celia Alsberg, and George Wilson will be business manager.

According to the very latest account, only Ada Rehan's head and neck will be reproduced in the statue of Justice to be exhibited at the World's Fair. A professional model furnished the rest of the proportions.

Robert Downing, who has had a remarkably successful season, will come to the Grand Opera House next Monday night with an excellent company and a generous equipment of scenery and costumes for a season of the legitimate. The opening bill will be Sheridan Knowles' Virginius. Tuesday night and Wednesday afternoon Ingomar will be played, with Mr. Downing in the role of the Barbarian and Eugenie Blair as Parthenia. Wednesday night and the remainder of the week, including the Saturday matinee, the bill will be The Gladiator, in which Mr. Downing has won his most substantial honors.

Milton Nobles will close his regular season in the principal cities of the South. His tour will begin on April 3. He will play nothing but his comedy success, For Revenue Only. Mr. Nobles has remarkable popularity in the South, where his sterling work as actor, writer and man is appreciated. His present tour will include Wilmington, Richmond, Norfolk, Staunton, Charlottesville, Danville, Nashville, Chattanooga, Atlanta, Macon, Americus, Savannah, Jacksonville, St. Augustine, etc. In For Revenue Only his Southern friends will find the cleverest work of his fertile pen.

Gallagher and West In the Laughing Absurdity in Three Acts, **The Colonel and I** Written by Frank Dumont.

For Time and Terms—Best Houses, Week Stands Only—Address CHARLES BISE, Manager, Saugatuck, Conn.

IN OTHER CITIES.

Correspondents of this paper are requested neither to ask, nor to accept, press courtesies from Hoyt and Thomas, the firm of variety theatre managers, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

The New South, which has scored a success at the Boston Theatre, was accorded a most cordial reception by a well-pleased audience at the Providence Opera House 13, the opening of its half-week engagement here. The piece has many effective scenes, and was excellently acted. Joseph Grismer and Phœbe Davies, who had the leading roles, made very favorable impressions. The co. is very competent.

Rice's Surprise Party in 1492 opened at the Providence 16, and will continue for the rest of the week with special matinee, Friday. This is their second visit here this season, and as before they are drawing large audiences composed of the best people in the city. Herbert Johnson, of Boston—who is well known here—was engaged by Manager E. E. Rice to essay the part of Columbus at the Friday matinee and Saturday evening. Thursday and Friday evenings the part was taken by Signor Giovanni Perugini.

McFee of Dublin, with John T. Kelly in the title role, was seen for the first time in this city at Keith's 13 by a large and merry audience. The piece has many humorous situations, and keeps the audience in good humor. The co. is good, and a satisfactory engagement is assured. Corinne and the Kimball Opera co. 20-25.

At Lothrop's 13-18 a very strong bill was offered, it being The Hidden Hand. The play was in the hands of Frankie Bell and Jay Hunt, who were ably supported by Justin Page, Cameron Clemens, Laura Dean, Lillian Radcliffe, and Lothrop's stock co. During the second act Miss Dean introduced a new cigarette song, and distributed little cigarettes among those in the audience. All the scenery and settings were new, and the piece carefully presented. The specialty bill was pleasing. Stock co. in East Lynne 20-25.

The Night Owls opened for a week 13 at the Westminster, and both matinee and evening performances were largely attended. Gus Hill's Novelties 20-25.

Joseph Murphy in Kerry Gow and Shaun Rhue will be at the Providence Opera House 20-22, and the remainder of the week Stuart Robson will appear in She Stoops to Conquer and The Henrietta.

Seidl's Metropolitan Orchestra, with seventeen soloists, gave a concert at Infantry Hall evening of 14, which was thoroughly enjoyed by a small audience. The programme was entirely Wagnerian.

The next concert by the Arion Club will occur April 4, when Verdi's Requiem will be given. The club will be assisted by Mme. Lillian Nordica, soprano; Miss Femstadt, contralto; W. K. Rieger, tenor, and Max Heinrich, bass.

Through the courtesy of Manager W. R. Smith, I visited Lothrop's new Grand Opera House at Pawtucket 10. The house is elaborately furnished, prettily decorated and is becoming very popular.

J. Fred. Pemberton, of New York, who managed Dan Sully last season, was in the city 14.

Misses Katherine Rober and Amelia Neville were calling on friends here 12-14.

Oscar Schafer, for many years manager and proprietor of Schafer's Bell Ringers, is now in business in this city.

George E. Lothrop, wife and boy left 11 for a six weeks' trip to Cuba and Mexico.

Al. Evelyn, formerly of Lothrop's Worcester Opera House, is now stage manager of Lothrop's Museum here. He was succeeded in Worcester by George Snow, who was for many years superintendent of the World's Museum, Boston.

Mattie Marshall joined Lothrop's forces 20.

The Talma Club gave their eighty-third performance at their theatre 10, which is the greatest number of plays that any previous club ever lived to give in Rhode Island. The Decoy, a comedy sketch in two acts, and the comedietta Locked In were well given before an overflowing house.

The Brown University Farce-Comedy co. is rehearsing at the Talma Theatre the burlesque on Antony and Cleopatra, written for them by Charles Lovenberg, leader of Keith's Opera House orchestra, recently played here and in New Bedford. The extravaganza is now built up and strengthened by the author. The music is bright and catchy, and the action brisk. They will tour Massachusetts and Connecticut early in April, carrying twenty-five men, special scenery, and orchestra.

Miss Week, a member of the Talma Club, who had the role of Rosa Jervoise in The Deacon at the Talma Theatre 10, was with Rhea season of '90-91 and Modjeska '91-92.

The Sans Souci Garden, which was closed all last Summer, will probably be demolished this Spring. It is heavily mortgaged and Summer attractions not profitable here.

Berrie Jarrett, in advance of Stuart Robson, and L. J. Tulloch, representing Corinne, were here 14.

It is seldom that an actress attains instant popularity with Providence theatregoers. Miss Laura Deane, who played the part of Capitola in The Hidden Hand, has made a pronounced hit, and was complimented at several performances with beautiful floral tributes.

Joseph R. Grismer, of The New South, was in the cast of Diplomacy when it was first played in this city in 1878. He had the part of Julian Beauclerc. (*The Critic*, March 11.)

J. J. Showles, ahead of Joseph Murphy, was here 13.

The ladies remove-your-hat scheme, which custom is rapidly increasing in the theatres in other cities, I regret to say has not yet struck our Providence ladies. Occasionally two ladies (probably from New York or Boston) will thoughtfully remove their hats, but—"there are others," and many of them, who do not. Only last Monday was I obliged to hear (not see) a performance of The New South, from a seat directly back of one of these "sky scrapers." Large hats are very becoming to our ladies, but when worn to the theatre would it not be well to consider those sitting behind?

J. A. Shibley, formerly manager of Music Hall, and well-known in musical and dramatic circles was married 16 to Miss Deborah Denning, daughter of Morris Denning, of this city.

HOWARD C. RIPLEY.

WASHINGTON, D. C.

At Albaugh's 13-18 Mme. Rhéa, supported by an admirable co. and presenting Josephine and Camille, drew crowded houses. In the character of Josephine, Mme. Rhéa displays her art to excellent advantage. She is a woman of majestic appearance, and her face not only possesses beauty, but strong intellectuality. The critics enjoy seeing Mme. Rhéa in any of her dramatic personations.

The Hustler at the Academy of Music commanded standing room only throughout the week. The play is the "farciest" kind of a farce-comedy, but there is much wholesome fun in it, and not a little tuneful music. Sadie Kirbey, the soubrette, won the house by her sparkling vivacity.

The attraction at the Lyceum was Mlle. Nada Revval, "the chanteuse electrique," with the C. W. Williams' comb. Mlle. Nada is a pretty little French brunette, with a charming accent, a shapely figure, and graceful movement as a dancer. She came near experiencing a serious accident Monday night, owing to the disarrangement of the wires which connect the small incandescent lights to the battery. The shock received was slight, though sufficient to cause her to make a hasty retreat, leaving her act unfinished.

The Pulse of New York was given at the Bijou, and at the National A Texas Steer.

Roland Reed is the attraction at Albaugh's next week in Innocent as a Lamb.

Ignace Paderewski did his matchless fingering at Metzerott Music Hall, evening of 14. The hall was filled with a brilliant audience. Mrs. Cleveland expressed a desire to be present, but as all the boxes had been taken before it was known that she wished to attend, she was deprived of that pleasure.

EDWARD OLDHAM.

BUFFALO.

E. H. Sothern was the star attraction week of 13-18 at Meech's Academy of Music. Captain Lettarblair is a most attractive character, and as portrayed by the talented young actor the interpretation defies criticism and only adds cumulative evidence of Mr. Sothern's versatility. Virginia Harned is extremely clever, especially at the time her dress is caught in the door. She is a beautiful woman and dresses the part exquisitely. The co. is excellent, and the scenery a glimpse of Utopia. Donnelly and Girard followed Sothern at the Academy of Music in Natural Gas, although in a new "meter" the quality has not deteriorated, and the merry-makers delighted all lovers of farce-comedy.

The Star has been trying melodrama. A Flag of Truce was followed by The Span of Life. Marie Tempest and The Fencing Master, return engagement.

At Jacobs' Theatre James Yackie in Grimes' Cellar Door, and at the Lyceum Tony Farrell in My Colleen did a good business and pleased the patrons.

The Orchestra concerts have closed the season. Manager Lautz was tendered a benefit, hoping thus to reduce the debt to be paid by Mr. Lautz. The attendance was meagre, although the same excellent standard of the concerts was maintained.

James Whitcomb Riley delighted a large audience in Concert Hall with his dialect stories and poems. He was compelled to refuse encores due to a weak condition of his throat.

At Shea's Concert Hall Lottie Gilson has made a pronounced hit, and people are turned away nightly.

BRET HART.

MILWAUKEE.

The White Squadron 12, two performances, to good houses. With the exception of unnecessary horseplay between Bacho and Jaco, the bandits in the fourth act, the piece was well received. Mrs. Potter and Kyrle Bellew 13-18 to moderate business in The Marriage Spectre. This piece resembles The Crust of Society to some extent but is not as deftly treated. Mrs. Potter, though honest in her efforts, was disappointing at critical moments. She lacks power to forcibly express the meaning of her lines and her delivery is monotonous. Mr. Bellew is graceful and delivers his lines with good effect. The rest of the co. is satisfactory.

At the Academy, Effie Ellsler in Hazel Kirke 12-15 to poor houses. The piece is fairly well interpreted but seems to have lost its drawing powers, in Milwaukee at least.

At the Bijou, A Trip to Chinatown 12-18.

At the People's May Russell's Burlesque co. to large houses.

The coming attractions at the Davidson should prove to be a season of good results, following in quick succession are Wilson Barrett, Ali Baba, Francis Wilson and Marie Tempest.

Joe Paige Smith has spent the past week in Milwaukee recovering from a short illness, and despite reports to the contrary has not severed his connection with Manager Litt.

E. T. McDONALD.

OMAHA.

Larry the Lord, which appeared at Boyd's Theatre 9-11 is as good and as bad an attraction as I have seen for many a day. While the music is well selected and well sung, the plot is dull and disconnected. Mr. Graham sings remarkably well, but would be much more amusing if he were not so supremely self-conscious. Mamie Cerbi was pretty as the aspiring chambermaid, and the rest of Mr. Greenwall's co. made the most of a poor piece. Business was light. Superba, Hanlon's spectacular extravaganza, seems to have profited by their fiery experience at Cleveland last Winter, as this season the scenery is even more magnificent than ever. The specialties are novel, and the ballet very graceful. The engagement was for three nights, commencing 12, and the large business attests the popularity of the piece.

At the Farnam Street Theatre Al. G. Field's Minstrels gave an indifferent performance to good business 9-11. The Brothers Byrne could not fail to feel flattered at the enormous audiences 8 Bells has been drawing during the engagement 12-15. The piece shows much improvement since last seen here, though the ship scene is still the chief novelty.

The Bernhard Listemann Concert co. drew a very appreciative audience at the Y. M. C. A. Hall 9.

J. R. RINGWALT.

GALVESTON.

Dr. Bill came to the Tremont 7, 8 and found a goodly number of new patients who underwent pleasant treatment with highly satisfactory results. A return visit of Daniel Frohman's co. 10, 11 was warmly welcomed by the many friends made on a former call several weeks since when The Charity Ball was presented. On this occasion The Wife received attention, and the high standard previously established by this capable co. was fully sustained therein. Primrose and West's aggregation gave one of the brightest and cleanest minstrel entertainments of the season to the edification of large audiences 12, 13.

The Ovide Musin Concert co. occupied Harmony Hall 11, and excellently rendered a well selected programme to an appreciative though small audience.

The "summer theatre on-the-beach" question receives annual attention, but usually ends in air. It is again being agitated, presumably with better prospects of a successful issue than heretofore. Such a theatre, if properly conducted, and on sound business principles, would be a profitable investment to all concerned.

C. N. RHODE.

NEW ORLEANS.

Fanny Rice, one of the most charming and winsome of soubrettes, was at the Grand Opera House in A Jolly Surprise 13-18, and did a fair business.

The Colonel, with Oscar Sisson and Josephine Sheppard, is the return attraction at the Academy of Music.

The Country Circus was presented at the Bidwell Theatre.

John L. Sullivan, ex-champion pugilist, will appear as an actor at the Grand Opera House 20-25.

Marie Wainwright will come to the Grand Opera, Monday, with her production of Amy Robsart.

The present week will close the season at the Academy of Music and the St. Charles Theatre, as no other attractions than those of the current week are on the booking list of the theatres.

Isabelle Bressler, a wonderful child harpist, gave a magnificent concert at the French Opera House on 14. She will soon visit the North.

Henry Greenwall, manager of the Grand Opera House, has returned from New York. He is enthusiastic about attractions to come for the rest of the season and for next season.

Immediately following Miss Wainwright's engagement of three weeks the Summer opera season at the Grand Opera House will commence.

LAHAR C. QUINTERO.

JERSEY CITY.

Later On, revised, rewritten, and funnier than ever, drew good audiences at the Opera House week of 13-18. Wood and Sheppard in the leading roles evoked much applause by their comic personations, and Clara Thropp was a charming soubrette. The numerous dances and songs interpolated were well received. The Henry Burlesque co. 20-25.

Fair business characterized the presentation of The Still Alarm at the Academy week of 13-18. W. S. Harkins and Mabel Burt shared the honors of the performance, and Little Tuesday won more hearty applause than all the rest of the co. for her charming grace and beautiful dancing. Mavourneen 20-25.

L. O. F.

BALTIMORE.

John Stetson's original co. opened in The Crust of Society at Harris' Academy of Music 13 to one of the largest and finest audiences of the season. The theatre was packed from pit to dome, and the cream of Baltimore society filled the orchestra and the boxes. The high expectations that were indulged in by our theatregoers were fully realized by the superb work of the co. Carrie Turner both looked and acted the part to perfection, and the careful and finished presentation of Mr. Kellerd proved an excellent foil for the display of her high talents. Jane Stuart was charming. The business has been excellent.

At Ford's Grand Opera House Charles Frohman's excellent co. presented Gloriana to a large and merry audience. This is one of the best and most uproariously funny farce-comedies seen here this season, and the well-balanced co. succeeds in extracting all the fun out of the situations and lines that is in them, and fully enough to keep the audience in peals of laughter all the evening. Gloriana is to be succeeded at Ford's by the equally mirth-provoking comedy, Jane.

Roland Reed opened at the Lyceum Theatre 14 in his new play, Innocent as a Lamb. The audience thoroughly enjoyed the laughable performance. While the situations of this comedy are broad and exaggerated, the humor is wholesome, and the co. never stoops to horseplay in their successful efforts at merry-making. Mr. Reed is well-known and well liked here, and in Tobias Pilkington, the stock broker, fond of his little game, he adds to his reputation in a new character.

Irwin Brothers' Comedy and Vaudeville co. are at the Howard Auditorium, and present a very clever variety performance.

Chris and Lena, a German comedy with bright music, was the attraction at Holliday Street Theatre. Pete Baker, as Chris, proved very entertaining, and the supporting co. was a good one.

Hades and the 400, as presented by Reilly and Wood's co., furnished food for laughter at Kernan's Monumental Theatre.

On 7 Carrie Turner will be succeeded in The Crust of Society by Elita Proctor Otis, who will play the part of Mrs. Eastlake Chapel. Miss Turner, I understand, will go to another of Mr. Stetson's cos. On last Tuesday evening Miss Turner made an entire change of costumes from those worn on the preceding evening. The new gowns are marvels of the modiste's art.

Paderewski's afternoon recital 14 drew one of the largest audiences ever assembled in Baltimore at any musical event. Needless to say, he covered himself with glory, and departed taking with him as his share of the profits over $3,000.

WILLIAM J. O'BRIEN, JR.

ST. PAUL.

At the Metropolitan Opera House, the most enjoyable event of the season was the appearance of the Nordica Opera Concert co. 10, 11. The large and brilliant audiences tested the capacity of the house. Theodore Bollmann's German co. presented Freund Fritz 9, and Maria und Magdalena 12 to good houses. A strong co. presented the spectacular drama, The White Squadron, 13-18. The advance sale promises a fine week's business. Fanny Davenport 20-25.

At Litt's Grand Opera House, Kate Claxton and a clever co. presented The Two Orphans 12-18, opening to full houses.

One of the most enjoyable social events of the season was the grand vaudeville entertainment given by the Minnesota Boat Club at the Metropolitan Opera House 12. The members of the boat club are social favorites, and very clever amateurs as well as athletic oarsmen. A brilliant audience packed the house to its capacity. The "boys" acquitted themselves very creditably in the characters assumed, which were unique, amusing and entertaining. Frederick L. Bancroft, Charles C. Fairchild, Robert R. Ogilby, Charles W. Gordon, B. Haywood Wright, L. D. Wilkes, Edward Fesser, Al. Flournoy, and Basil Burwell were the principal entertainers. Emil Oberhoffer rendered excellent music. Each character was heartily applauded, and the ladies in the boxes testified their approval in the large numbers of floral offerings they threw upon the stage.

Manager L. N. Scott has engaged the Wilbur Opera co. for the Summer season at the Metropolitan, commencing June 8. Susie Kirwin and the principals are old favorites in St. Paul, and will be warmly welcomed.

Manager Paul C. Blum, of the White Squadron co., is a St. Paulite. He has a host of friends here, and it will keep him busy renewing his old acquaintances.

Robert Hilliard has many friends in St. Paul. He made a hit as the commander of the *Chicago* in The White Squadron.

Mary Wheeler is a clever and attractive actress, and made a very favorable impression.

George H. Adams, clown of the Fantasma co., had the misfortune to step upon a large tack on the stage. The wound became so inflamed during his work for several evenings that Mr. Hanlon had a surgeon lance it four times. The result was that Mr. Adams was confined to his bed from Wednesday evening until Sunday noon last.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At English's Opera House De Wolf Hopper in Wang to crowded houses at advanced prices 13-18. The Mystic Shrine and their friends occupied 400 seats. Mr. Hopper is a Shriner of high degree, and he made this a "gala" evening long to be remembered. He was presented with a huge floral emblem representing a camel. Gus Williams 16-18.

At the Grand Opera House James J. Corbett 13, 14; A Trip to Chinatown 20-22; A Society Fad 24, 25; Annie Pixley 27-29.

Mr. and Mrs. Oliver Byron opened to a packed house at the Park Theatre 13, presenting The Plunger in a creditable manner. The latter part of the week this play will give way to Across the Continent. The co. intact is one of the best that has played at the Park this season. Peck's Bad Boy 20-25.

The London Gaiety Girls began a week's engagement at the Empire Theatre opening to good houses 13-18. Ethel Carter heads the co., and made a hit with her songs.

Bert Dasher and George June, both Hoosiers, were here the past few days.

Mr. Pennessy has returned from an Eastern trip and reports a good time at Washington.

Dickson and Talbott were royally entertained while in Gotham by their many friends.

After the performance of Wang on Shriner night, which by the way, was the most magnificent affair ever seen here in any theatre as to decorations, etc. Mr. Hopper was entertained at a banquet at the Columbia Club and a jolly good time was indulged in by a number of intimate friends.

GUSTAV RECKER.

MINNEAPOLIS.

At the Grand Opera House R. D. MacLean and Marie Prescott presented their new play, L'Absintheur, 9-11, to very light business. Fanny Davenport 13-18.

At the Bijou Opera House Hanlons' Fantasma, with its wealth of scenic display and bewildering transformations, opened a week's engagement 12 to packed houses. The spectacle is one of the best of its kind, and invariably plays to good business in this city.

Harry Warring, stage manager for Sol Smith Russell, is in this city.

Manager Litt has engaged Lizzie Evans to take the place of Annie Lewis in the Nutmeg Match co.

The Theatrical Mechanics' Association is arranging for a benefit at the Lyceum Theatre 31. Members of the Niobe and Ali Baba cos. have volunteered.

F. C. CAMPBELL.

DENVER.

C. A. Gardner closed his engagement at the Broadway 18 with Fatherland, which ran the whole week. There is nothing especially new in this play, but it gives the star all the scope he requires, and several of the co. show themselves to be very capable. The house was very large at the opening and business continued good through the week. Prescott-MacLean co. week of 20-25.

The best of all rural plays, Old Homestead, with a cast that remains about the same, season after season, was the attraction at the Tabor. It draws people to see its wholesome scenes, who seldom visit the theatre. E. H. Sothern 20-25.

At the Imperial Fred Bryton's Jack o' Diamonds was presented 13-18, and at the People's Oliver Byron's Inside Track. The latter was fairly well presented, the former wasn't.

Manager Lonsdale, of the Broadway, says that very great interest is being shown in the brief engagement of Paderewski next month. Inquiries for seats are coming in from all sides, and at both recitals the house will be crowded. The pianist is guaranteed $2,000 for each recital. It was a good managerial stroke to secure this attraction.

The Hungarian concerts still continue at the Tabor Sunday nights. They have evidently paid from the start.

Mr. Lehmann's concerts are approaching the close, but the gentleman, as well as his associates, will reside in Denver.

It is many years since Marie Prescott was in Denver, and I presume few here remember her in the co. she appeared with. It was Mansury and Overton's Wages of Sin.

W. P. PEABODY.

KANSAS CITY.

The Power of the Press was presented at the Grand Opera House 12-18 to uniformly good attendance. The scenic effects of the piece are very elaborate and highly effective, and its melodramatic action was well sustained by a competent co. 8 Bells 19-25.

The Danger Signal, another melodrama, was well received at the Gillis Opera House 12-18. The railroad scenes were of a sufficiently thrilling nature to please the regular Gillis audience. Rosabel Morrison headed the co., which was fair. Larry the Lord 19-25.

Mrs. W. J. Florence will make her entrée on the stage at the Coates 21-25, appearing in the old favorite, The Mighty Dollar.

The Auditorium is getting ready for business, and Theodore Thomas' Orchestra, Paderewski, and Richard Mansfield are among the coming attractions.

The Ninth Street Theatre will be rebuilt in time for next Winter's business.

Champion James J. Corbett's engagement at the Grand 5-11 was the banner week in the house's history in the matter of receipts. Nearly $9,000 was drawn at popular prices, ranging from 75 cents for orchestra seats down, and seats on the stage were actually sold at a number of performances.

F. B. WILCOX.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Gray's Comedians in The California Detective 8; small house on account of rain. The Colonel 10; large house; good performance. Gray's Comedians in Cast Adrift, matinee, 11; fair house.——ITEM: In The Colonel, Florence Wolcott became suddenly ill, and had to be replaced by Alice Lundy.

MONTGOMERY.—OPERA HOUSE (George P. McDonald, manager): Mabel Paige co. in repertoire at popular prices to good business 6-11.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Robin Hood Opera co. 15; Charity Ball 16.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): The Colonel 11; satisfactory business. Robin Hood 16.

MOBILE.—THEATRE (Jacob Tannenbaum, manager): Deshon Opera co. in repertoire 6-9; business fair at popular prices. The Country Circus 10, 11. Robin Hood to S. R. O. 13. Charity Ball 14; full house.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Compte, manager): Men and Women 11; S. R. O. Manager Le Compte deserves credit for the beautiful stage settings he provided for the occasion.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Charles Frohman's co. in Men and Women 10; overflowing house. Co. and play enthusiastically received.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Sharpley's Lyceum Theatre co. 6-11, in repertoire, which contains some old friends under new names, one play being an almost exact reproduction of The Henrietta.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Sutton's double Uncle Tom's Cabin 10, 11; Frederick Warde and Louis James 13-18; Uncle Hiram 20, 21; Primrose and West's Minstrels 23-25; Crust of Society 30-April 1.——LOS ANGELES THEATRE (H. C. Wyatt, manager): The Calhoun Comic Opera co. in Said Pasha, Boccaccio, and Patinitza drew large houses 6-11. Frank Daniels 21, 22; J. S. Sheridan 23-25.——PARK THEATRE (Fred Cooper, manager): Good business greeted M'Liss by the regular co. Oliver Twist 13-18.

STOCKTON.—YOSEMITE THEATRE (George Mothersole, manager): The Lilliputians, with elaborate scenic effects, to large business 8, 9.——AVON (Elleford and Vinton, managers): Stereopticon views of Hawaiian Islands 10.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Uncle Hiram 18; Primrose and West 20; James and Warde 21; Frank Daniels 23, 24.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (John W. Lockin, manager): Old Homestead to audiences that almost filled the house 9, 10. Modjeska in Henry VIII., 14; advance sale largest in history of the Grand, $850 the first day.——ITEM: The management of the Grand are organizing a series of Sunday night concerts, beginning 12.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Old Homestead to S. R. O. 7. A Turkish Bath 25.

PORT COLLINS.—OPERA HOUSE (Jay H. Boughton, manager): Stultz's New York Theatre co. in Silver King and Celebrated Case 6, 7; small houses. Joseph Le Brandt co. in Is Marriage a Failure 8, good house; medium performance.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The business of the Baker Opera co. 6-11 continued on the increase, and Saturday

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MADELINE MERLI

In the Powerful Society Comedy-Drama.

A STORY OF A KISS

Adapted from the French by the English critic, RALPH WINTERS. Season entirely filled. Opening Aug. 23 in the leading theatres under the personal management of FRED. STEWARTE. Address per route.

afternoon and evening there was only standing room. This co. has an extensive repertoire and can put on over thirty operas. Mark Murphy's O'Dowd's Neighbors 13 drew over $600. The skit was as funny as ever. Jewett, a local magician, who is quite clever, and has gained much prominence in surrounding towns, gave a very unique entertainment to a large audience 14. He was assisted by Burdette, the humorist, and Harry J. Horton of this city. A Nutmeg Match drew well 15. The pile driving scene was realistic and was much applauded.——ITEMS: T. J. Campion of the *Times*, who is a close friend of Mark Murphy, was presented by the latter with a handsome turquoise scarf pin, which he prizes highly.—The Ellis Minstrels 28 will be a great "go;" over 600 tickets are already sold, and nearly $800 worth of advertisements secured for the programme, with more to come.—The original Clipper Quartette and Bernard Dyllyn will assist.—Danbury and Meriden Lodges have invited the Elks Minstrel co. to play in their respective towns. They have the matter under consideration, and may do so the two nights following the performance here.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): John Stetson's Globe Theatre co. presented The Crust of Society to big houses 10, 11, being their second engagement here this season. Baker's Big Boston Opera co. 15-18.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Night Owls did a very lucrative business 13-18. Rentz Santley Burlesque co. opened for three days 13; followed by A Barrel of Money.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Ethel Brougham, Sheridan and Forrest, Spencer and Quigg, Hoxin, Weston Brothers, were among the new faces week of 13-18. Manager Smith seems to have struck a popular chord, and the business at this cosy playhouse is increasing every week.——ITEM: Talk about variety in theatricals, so far this season the Hyperion has given us seventy-eight different attractions, The Grand fifty, and the New Haven forty-one, a total of 169.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): The attendance at A Barrel of Money 9-11 was noticeable for rather light business and very clever performances. The bad weather doubtless kept many people away from what was an excellent entertainment. Ullie Akerstrom, who always does well here, kept up that enviable record 13-15. A common thing with her engagements is to see the same faces each night. The new management have discovered the only way to keep business good—by hustling; and they are doing that all the time.——BUNNELL THEATRE (E. S. Gibbons and Co., managers): The plays given here last week were without exception admirably performed, and but for the Lenten season would all have played to S. R. O.; as it was, they had good business. It is difficult to say whether My Official Wife 7, or The Crust of Society 9 made the bigger hit. The latter had been heralded as something risqué, but proved to be a most outspoken and truthful story, not devoid of moral. Of the excellent cast Carrie Turner and John Kellerd were particularly clever.

MERIDEN.—OPERA HOUSE (A. Delevan, manager): Fay Foster Burlesque co. 8; fair business. O'Dowd's Neighbors 9 decided not to give a performance, attendance being very small on account of the weather. Hoss and Hoss 11; Lydia Von Finkelstein 13-15; crowded houses.

NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Fay Foster Burlesque co. 10; fair house.——RUSSWIN LYCEUM (Gilbert and Lynch, managers): Hoss and Hoss packed the house 9 giving a first-class variety performance. Mark Sullivan, in his imitations of well-known actors, made a hit. Stowaway 14; good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Mark Murphy in O'Dowd's Neighbors to good business 11. A Barrel of Money 13; light business.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Ullie Akerstrom 9-11 in repertoire delighted large audiences at each performance.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Powell, the King of Conjurers, 13, 14; small houses.

WATERBURY.—JACQUES' OPERA HOUSE: The Fay Foster Burlesque co. appeared to a fair-sized audience 9. Hoss and Hoss 10; large audience. The Baker Opera co. 13, 14; crowded houses. The County Fair 15; large and delighted audience.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Barrel of Money 6; small audience. Wife for Wife 13; medium business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Under the Lion's Paw attracted a fair-sized audience 13. Alexander Salvini in The Three Guardsmen played to a very large and enthusiastic audience 16. Doré Davidson in Dangers of a Great City to good business 17. Robert Downing in Richard the Lion-Hearted 18 was greeted by a splendid audience.

FLORIDA.

TAMPA.—BALL'S OPERA HOUSE (John O. Ball, manager): Lecture by Dr. McGlynn 10, benefit Catholic Church.——TAMPA BAY HOTEL: Peek Sisters (local) 10; benefit Episcopal Church; good business. Willer's Show co. 10; benefit Tampa Rifles.

GEORGIA.

ATLANTA.—EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): Ricketts-Mathews co. 6-11; tenth week. THE GRAND (L. DeGive, manager): Bottom of the Sea 15; small but appreciative audience. Friends 15, 16; Robin Hood Opera co. 17, 18; Charity Ball 22, 23.——DEGIVE OPERA HOUSE: Zozo 13; fair-sized audience.

SAVANNAH.—THEATRE (T. F. Johnson, manager): The Bottom of the Sea 8; good business; audience well pleased. The Baldwin-Melville co. opened a week's engagement to big business 13. Popular prices prevail.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): The Bottom of the Sea 7; fair business. The scenery could not be staged owing to the small dimensions of our stage.——NEW CITY HALL: Hon. B. W. J. Ham gave his inimitable lecture on the "Georgia Cracker" to a crowded house and delighted audience 9.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Bottom of the Sea 11, matinee and night; good attendance.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (C. E. Perry manager): Devil's Mine 9, 10; poor business. Annie Ward Tiffany in Lady Blarney pleased a good-sized audience 11. Rentfrow's Jolly Pathfinders opened a good-sized engagement 18 at popular prices to good business.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Rentfrow's Pathfinders 6-11; fair business. James J. Corbett packed the house 13.

CLINTON.—FAIR OPERA HOUSE (John B. Arthurs, manager): Zeb 10; good and well-pleased house.

DECATUR.—GRAND OPERA HOUSE (F. W Haines, manager): Zeb 8; small house. The Power of the Press 10; large audience. Patti Rosa 11; good house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Gray and Stephens' Vesper Bells 10, 11; fair business.

MONMOUTH.—POTTER'S OPERA HOUSE (Perley and Webster, managers: Mr. Wilkinson's Widows to good business 8.

STERLING.—ACADEMY OF MUSIC (Purcell and Hass, managers): Sweeney, Alvido and Goetze Minstrels 9; good business. Sam T. Jack's Lilly Clay co. 10; full house.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Power of the Press co. 9; Stetson's Uncle Tom's Cabin 11; Patti Rosa 13; James J. Corbett 15; all to large houses.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Vesper Bells 7; The Devil's Mine 8; both to fair-sized audiences. Patti Rosa in Dolly Varden pleased a large and fair-sized audience 11.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Zeb the Clodhopper 9; good-sized house; pleasing performance. Barlow Brothers' Minstrels 18.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): Zeb played a return date to big business 6. Beach and Bowers' Minstrels 7; Prof. Rogers' Equine Paradox 8 to good houses at popular prices. Paris Society Girls 9; big business.

MOLINE.—AUDITORIUM (Frank Anderson, manager): The Merry Cobbler 11, under auspices of the local Masonic lodge, to very large business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Barlow Brothers' Minstrels 11, good business. James J. Corbett 14; S. R. O., audience well pleased.——OPERA HOUSE (F. B. Kirch, manager): Stetson's U. T. C. co. 11; good business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Power of the Press was presented to a well-pleased audience 8. Annie Ward Tiffany was received enthusiastically as Lady Blarney by a good house 9. Mrs. James Brown Potter canceled date of 11, but will appear in April.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Naiad Queen 6-11; very large business, considering the rainy weather.

PEKIN.—TURNER OPERA HOUSE (Charles Duisdecker, manager): Rip Van Winkle 11; large house.

ALTON.—TEMPLE THEATRE (R. H. Wortmann, manager): Paul Kauvar 4; audience not as large as the excellence of the play and the co. should have called out. Patti Rosa in Miss Dixie 8; fine house and, as usual, the star quite won the hearts of all present. The Devil's Mine, a border melodrama of the lurid type, 11; Husband and Wife 13; good houses. Lillian Kennedy in She Couldn't Marry Three 18; George Wilson's Minstrels 20.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Jane 7; capacity of the house. Wilson's Minstrels had a fine house 11. Mr. Wilkinson's Widows 14; good business.

SEYMOUR.—OPERA HOUSE (Lynn Faulkconer, manager): Mozart Symphony Club 13; S. R. O.; for the benefit Nettie Davis, a child who was severely burned a year ago; receipts, $300.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Effie Ellsler in Hazel Kirke 9; good business. J. K. Emmett 13; big business.——COULTER'S OPERA HOUSE (G. Z. Fowler, manager): Union Scout (local) 9-11; fair business.

EVANSVILLE.—GRAND (King Cobbs, manager): Kajanka 8; better house than the piece deserved. James O'Neill in Fontenelle 10, 11 to splendid houses. Annie Ward Tiffany 15.——PEOPLE'S (T. J. Groves, manager): The Melville Sisters in repertoire did very well 6-12.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): James A. Reilly presented his new play, A German Soldier, 8 to a good house. Ida Van Cortland in Lucretia Borgia 10 to a small but appreciative audience. Dan't Sully in The Millionaire 11 to a packed house. Zanzic, magician, 13; light business.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Coketair, manager): Uncle Josh Spruceby to fair business. Husband and Wife 14; good business.——ITEM: Anderson Lodge B. P. O. E., No. 209, have received a fine picture of Mrs. J. C. Lewis, of the Si Plunkard co. The Lodge has received from the far West two fine elks' heads, said to be the finest in the East.

MUNCIE.—GRAND OPERA HOUSE (B. R. Wysor, manager): A German Soldier to a poor house 7. Jane 8; good house and well-pleased audience. The Elks gave Olivette 10, 11 to fair houses.

ELKHART.—BUCKLEN OPERA HOUSE (I. L. Brodrick, manager): Fabio Romani 8; good house and well-pleased audience. Gloriana 10; fair house.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Ida Van Cortland presented Forget-Me-Not and Lucretia Borgia 6, 7 to well-pleased but small audiences.

FORT WAYNE.—OPERA HOUSE: Jane, with Lena Merville as Jane, had a fair house 9. James A. Reilly in A German Soldier 10; top-heavy house. Mrs. Potter and Mr. Bellew in The Marriage Spectre were greeted by a large and fashionable audience 11, but the play met with a cold reception.

ANGOLA.—THE CROXTON (P. A. Croxton, manager): F. L. Adams' World's Fair comb. 6, 7; packed houses. Fisher's Cold Day 10; good house; performance rather unsatisfactory.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Carl A. Haswin and an excellent co. presented The Silver King to a very large audience 9.——ITEM: Walter Floyd, a native of this city, is manager of The Silver King. He is energetic and enterprising, and is very popular here.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): The Rocky Mountain Waif co. pleased a top-heavy house 8. The Andrews Opera co. 10, 11 presenting Fra Diavolo and Bohemian Girl to large business.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Iowa State Board 7; large and fashionable audience. Mr. Wilkinson's Widows 8; good business.——TURNER'S OPERA HOUSE (P. E. Adler, manager): May Davenport 7; fair business.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Mr. Wilkinson's Widows was presented by a very capable co. 6, pleasing a fair audience. Mr. Potter of Texas was well received 7. 8 Bells 11; big business.

DUBUQUE.—THE GRAND (William T. Roehl, manager): 8 Bells drew a crowded house 7. Chicago Orchestra 9; fair house. Clemenceau Case 10; fair house. Mr. Wilkinson's Widows 11; good house.

ATLANTIC.—OPERA HOUSE (Lester L. Tilden, manager): May Davenport Burlesque co. 9; good business. Warner Comedy co. 13-18.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): 8 Bells to S. R. O. 8. The Chicago Orchestra, under the direction of Theodore Thomas, to a large house 10. A Fair Rebel, good performance, to a small house 11. Mr. Potter of Texas to good business 12.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Mr. Wilkinson's Widows 9 pleased a large audience. The Iowa State Band in two concerts 10 to packed houses. Turner's English Girls drew a big house 11, giving a fairly good performance of the variety and vaudeville class. Mr. Potter of Texas 13 to fair business. Clemenceau Case 14 pleased a moderate sized audience.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): May Davenport Burlesque co. 10; fair business.

DES MOINES.—GRAND OPERA HOUSE (Wm. Foster, manager): Mr. Potter of Texas to good business 7. Each woman attending was presented with a handsome souvenir spoon for the 500th performance of Mr. Potter of Texas. A Fair Rebel to good business 10.——FOSTER'S OPERA HOUSE (William Foster, manager): 8 Bells to the largest business of the season, many people being unable to gain admission 9.——NEW AUDITORIUM (J. S. Connelly, manager): The Theodore Thomas Concert co. gave two excellent entertainments 12 to large audiences, and returned to Chicago on a special train.——BIJOU THEATRE (Charles F. Handy, manager): Good business 6-11.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, mgr.): Mr. Potter, of Texas 4; good business. Mr. Wilkinson's Widows 10; S. R. O. very pleasing performance. Mr. Norcross and Miss Tittell are great favorites here. Clemenceau Case 13.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Eunice Goodrich 6-11 in Black Flag, Hoop of Gold, Pearl of Savoy, Fogg's Ferry, The Buckeye, Wanted a Husband, and Life in London. As usual the houses were packed, and the audiences highly pleased. The co. is the best Miss Goodrich has brought here, being really a strong one. She pays royalties for all plays used to which she has not proprietary rights. Isaac Peyton Comedy co. 13-18.——GRAND OPERA HOUSE (O. T. Crawford, manager): Charles A. Gardner in Fatherland 6 to a good house. Scenery and costumes very pretty. Mr. Gardner's specialties and those of his Tyrolean singers were warmly received. Jane Coombs, with good support, in Bleak House 7. This was her first appearance here in many years, and was in some respects a veritable dramatic treat. Rosabel Morrison in The Danger Signal 8, 9 welcomed all her old friends and won many new ones. R. E. Graham in Larry the Lord 11, 12.——ITEM: Sidney R. Ellis, Charles Gardner's manager, will leave that star next season to take out his new play, Darkest Russia. He is very enthusiastic over its prospects, claiming it will be the heaviest scenic play ever brought out, requiring four cars of scenery and a regimental cast.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Charles Hanford, supported by an excellent co., presented Julius Cæsar to a crowded house 6. His reception was so enthusiastic that he played a return engagement 9, and drew a full house. Credit is due to Manager Brigham for working up a good house for return date, as Atchison is regarded as only a one-night stand. Rosabel Morrison in The Danger Signal to a small audience 10. Jane Coombs in Bleak House 11; poor business.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Peck's Bad Boy 7; light business.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): The Isaac Peyton Comedy co. will open a week's engagement 20.

WICHITA.—CRAWFORD'S OPERA HOUSE (G. N. Bowen, manager): Si Plunkard 6, 7; Charles Gardner 9, 10; both to good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Charles A. Gardner in Fatherland to good business 7. J. C. Lewis in Si Plunkard to the largest house of the season 8.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Peyton Comedy co. 6-11; good performance; large audiences.

KENTUCKY.

ASHLAND.—THE ASHLAND (B. F. Ellsbery, manager): The Noss Jollities pleased a large audience 9.

HENDERSON.—GAIES NEW OPERA HOUSE (Atkinson and Haag, managers): Andrews' Opera co. in Dorothy 13; crowded house; audience pleased. Same co. in Bohemian Girl 14. Fra Diavolo 15; advance sale good.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Pete Baker 7; light business. John L. Sullivan 10; S. R. O. Silver King 11; small audience; performance good.

OWENSBORO.—NEW TEMPLE THEATRE (A. G. Sweeney, manager): Heywood's Celebrities 11; slim audience. Lillian Kennedy in She Couldn't Marry Three 13; large and cultured audience.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Norris' dog show 10, 11; full houses. The Prodigal Father and Carmencita 18.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tukesbury, local manager): Jeffreys Lewis and a very clever co., including Harry Mainhall, in Forget-Me-Not. Clothilde and La Belle Russe attracted fair-sized and most appreciative audiences 10, 11.——ITEMS: Seidl Concert co. will give a Wagner night at City Hall 18.—Manager Lothrop was in town 9, 10, and left for Asheville, N. C., 12 to rejoin his family, who are on an extended Southern tour.—Yolande Wallace is at her home in this city, while waiting for an engagement.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Lucier's Minstrels 13; big business.

MASSACHUSETTS.

TAUNTON.—NEW TAUNTON THEATRE (Rich and Jordan, managers): Jeffreys Lewis presented Forget-Me-Not to a good house 8. The Police Patrol pleased a large audience 10. Rice's 1492 to the largest house of the season 13; receipts over $1,100.——MUSIC HALL (A. B. White, manager): The Limited Mail 9; good house.——ITEMS: The patrol wagon of The Police Patrol co. created some excitement on the streets with its prancing steeds and clanging gong, for in it rode four of the "finest" of our own city.—Frank Tuttle, of the 1492 co., is a Taunton boy, and received a hearty greeting.—Elks' benefit April 12 with the Lillian Durell Opera co. as the attraction.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Helen Barry in A Night's Frolic 13; crowded house; fine performance.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): The Limited Mail 10; good house. Gormans' Minstrels 14; large house; co. good throughout. First part, Cruise of the Neptune, is a great improvement over anything ever seen here in the minstrel line. John Gorman's humorous "pointers," many of the jokes, vocal selections, and the musket drill received much applause.——ITEM: James Gorman, author of The Factory Bell and The Gillhooleys Abroad, has had several very flattering offers for both pieces. Several prominent Irish comedians are anxious to read the manuscript of The Gillhooleys.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Lizzie Evans as Cinders in A Nutmeg Match gave a capable performance to a small but well-pleased audience 8. Anna Belmont in A Kentucky Girl 10. The co. gave a fair performance to a very small house. Robert Gaylor and an excellent co. in Sport McAllister delighted good-sized audiences matinee and night 11.——MUSIC HALL (Thomas and Watson, managers): The Golden Giant 6, 7; Leah the Forsaken 8, 9; The Miner's Pledge 10, 11; good performances to fair business.——BIJOU THEATRE (Abe Spitz, manager): A clever variety co. 6-11; good business.——HUNTINGTON HALL (P. A. Brousseau, manager): Abe Spitz's Lynn co. in A Checkered Life 6-8; Dr. Jekyll and Mr. Hyde 9-11; to light houses.——ITEMS: Daniel J. Manning, treasurer of the Opera House, is confined to his home with a severe cold.—Harry Clarence, late of Lowell and Lynn Music Halls, has signed with Imre Kiralfy as leading man for the spectacle, Venice. Mr. Clarence had a well attended benefit in Huntington Hall 10, the attraction being Dr. Jekyll and Mr. Hyde, in which he appeared in the dual role.

HARLFORD.—OPERA HOUSE (F. W. Riley, manager): Waifs of New York 11; capacity of the house.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): The White Slave to a fair-house 13; co. excellent. John Stetson's Crust of Society co. No. 2 to a large and select audience 14.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Joseph Murphy in the always acceptable Kerry Gow 8; full house. Anna Belmont in A Kentucky Girl 9; light house; stormy night. Lizzie Evans in A Nutmeg Match 10, 11; good business. Arizona Joe in Black Hawks drew heavy galleries 23, 24.——ITEM: The local Elks are talking of putting up a brick building this Summer.—Edward Coleman, the stage hand who was injured by falling from the second story of the Opera House while removing a bill board, died 9.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Hoss and Hoss 8; large audience. Corinne in Arcadia drew a large audience despite stormy weather 14, 15.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Gorman's Minstrels gave a very pleasing entertainment 9.——ITEMS: Frank T. Merrict joined the Gormans at Springfield as assistant manager.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Police Patrol pleased a fair-sized audience 9. Stowe's U. T. C. co. had large houses and gave weak performances matinee and evening 11. Gorman's Minstrels had a fair house 13. Rice's co. in 1492 played a return date to S. R. O. 14. Receipts, $1,088; nearly as large as those of the first performance. Theresa Vaughn, Edith Sinclair, Richard Harlow, Edward Favor, Herbert Johnson, and Charles Kirke were heartily received and deserved the liberal applause bestowed on them.——GAIETY THEATRE (Abe Spitz, manager): The burlesque co. presenting Faust Up to Date packed the house 13-15.——ITEMS: William Evgrsole was obliged to resign the management of Gorman's Minstrels on account of ill health, and Frank T. Merritt has assumed the duties of manager.—Thomas W. Riley, of The Babes in the Wood co., has returned to this city.

MICHIGAN.

BENTON HARBOR.—VORE'S OPERA HOUSE (J. A. Simon, manager): Held in Slavery 9; big house. Ida Van Cortland 15, 16.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): Mme. Janauschek, supported by Edmund Collier, 17, 18; Miss Helyett 20.——GRAND OPERA HOUSE (O. Starr, manager): Held in Slavery was presented 13-18 by a co. of average merit.——SMITH'S (W. B. Smith, manager): This week has been given up to a variety performance, ending with the farce, We Went Together.——ITEM: Marshall P. Wilder entertained a good-sized audience with his "funnyisms" at Hartman's 10. The co. accompanying him is excellent.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Janauschek in Macbeth to a large, fashionable audience 9.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): A Breezy Time 10; excellent entertainment to fair business.——ITEM: W. T. Van Pelzer and Joseph Wright joined A Breezy Time in Chicago.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): Fitz and Webster co. in A Breezy Time 7 gave one of the best variety performances of the season to good business. Charles Frohman's co. in Surrender pleased a large house 15.——ITEM: W. S. Butterfield, last season treasurer Academy of Music, Chicago, is now business manager for Fitz and Webster's Breezy Time co.

YPSILANTI.—DRAPER'S OPERA HOUSE (F. W. Shute, manager): Janauschek in Macbeth 7; good house. Our Irish Neighbors 10; Marshall P. Wilder 11; both to light business. The Nelson Opera co. opened a week's engagement with La Mascotte 13 to a good house.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): An excellent house greeted Gloriana 9.——GRAND OPERA HOUSE (Harry Churchill, manager): Cyr Brothers' specialty co. opened 13 for a week; business satisfactory.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The University of Michigan Glee Club gave a good entertainment 10; every seat was taken. R. F. Thompson's acting showed merit, and it is seldom we have listened to such a manly, mellow bass voice as he possesses. Messrs. George and Richardson were both pleasing tenors. The Banjo Club was also a drawing card.

MISSOURI.

MARSHALL.—MARSHALL OPERA HOUSE (J. W. Bryant, manager): Royce and Lansing co. in Tom's Vacation pleased a large audience 11.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Barlow Brothers' Minstrels gave a satisfactory performance to a fair-sized audience 8.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): The Power of the Press gave a splendid performance before a well-filled house 11.

ST. JOSEPH.—CRAWFORD THEATRE (C. P. Elliott, manager): Isabelle Morrison in The Danger Signal to fair business 6. Charles Hanford 7, 8; business light. Hanlon's Superba drew crowded houses 8-11.——TOOTLE'S OPERA HOUSE: This house was opened 12, and was packed. Champion James J. Corbett proved himself a fairly good actor.——ITEMS: Preliminary work has already commenced on the remodelling of Tootle's.—R. S. Douglas, formerly manager of Tootle's and now with The Old Homestead co., spent a day with old friends here en route Eastward. He reports business good with his co. throughout the West.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Prof. Bristol's Horses 8-10; fair business.——BALDWIN THEATRE (A. B. Crawford, manager): Kajanka 13; large and well-pleased audience.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): Carl Brehm's Reddy the Mail Girl to a fair house 11. One of the Finest 20.——ITEM: Manager Jobson is now promoting the building of a dummy line to connect this place with mining towns near here, which will give this house several thousand more people to draw from. It is to be finished by September 1.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Lieutenant Peary, lecture, 13; Shamrock and Rose (local) 17. German Theatre co. 22.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Clemenceau Case to a light house 9. The Two Sisters 10; fair house.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Katie Putnam, return engagement 8; S. R. O.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Fanny Rice to fair business 9. The Colonel 11; light business.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church,

1883 **O'NEILL'S GRAND OPERA HOUSE** 1894

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L. ARTHUR O'NEILL, Manager, Charleston, S. C.

manager): R. E. Graham in Larry the Lord 6, 7; fair houses. Mr. Graham was disappointing in this role to those who remember him as General Knickerbocker in the Little Tycoon, and the play is a poor farce-comedy. Fanny Gillette in A Fair Rebel filled the house 8, and received enthusiastic curtain calls. The house was occupied 9 by the State University Oratorical contest.——THE FUNKE (L. M. Crawford, manager): Charles Hanford in Julius Cæsar to light houses 20, 21 and matinee. The Barnes and Summers' co. played return engagement in repertoire at cheap prices week of 12-18.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): R. E. Graham as Larry the Lord to fair business 8. May Davenport Burlesque co. 21; house full of men.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): Boston Operatic Concert co. 10; fair business. H. L. Howard's play, Around the World in 120 Minutes to fair business 21.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Ohrstrom Renard Lyric Artists 10; fair house. Boston Opera co. 12; fair house.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Boston Operatic co. 9; good business. Charles Hanford 13; Jane Coombs 18.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Barnes and Summers' Players closed a week's engagement 11 to good houses. May Davenport in City Sports 14.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Anderson's Two Old Cronies to a crowded house 8; performance fair.——ITEM: Will M. Cressey and wife, Blanche Dane, of this city, at present with Harry Crandall's Busy Day co., have signed with Denman Thompson's Old Homestead co. for next season.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Robert Gaylor as Sport McAllister in One of the 400 to well 10. Von Yonson 24; packed house. Helen Barry in A Night's Frolic 16; fashionable audience.——SMYTH'S OPERA HOUSE (Charles J. Gorman, manager): Crowded houses 13-18.

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): Belle Boyd delivered her war lecture to a small audience 13. His Wedding Day 17.——ITEM: Scenic artist W. F. Hamilton has nearly finished the repainting of the entire scenery of this house.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Siberia has lost none of its strong drawing qualities; a large and enthusiastic audience witnessed it 11. Walter Sanford's Power of Gold co. gave a clever performance of his strong melodrama 13; business very good.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Camden appreciates the fine attractions Mr. Durban provides for the patrons of the Temple. Business during Alexander Salvini's engagement was enormous. George C. Staley in A Royal Pass 17; George W. Monroe in Aunt Bridget's Baby 18.

NEWARK.—MINER'S THEATRE (Col. William M. Morton, manager): Niobe to very good business 14-18. This is the best farce-comedy ever played in this city, and would have stood a two weeks' run. John Stetson's co. in The Crust of Society 20-22.——JACOBS' THEATRE (M. W. Tobin, representative): The Soudan 13-18 to fine houses. Side-Tracked 20-25.——WALDMANN'S OPERA HOUSE (Frederick Waldmann, proprietor): The May Howard co. to crowds 13-18. Irwin Brothers' Big Show 20-25.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Siberia 9; poor house on account of storm. Charles Dickson in Incog 11; packed house; good performance. George W. Monroe in Aunt Bridget's Baby to fair business 12. Shadows of a Great City 23; good-sized house.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): Cupid's Chariot, headed by the Powers Brothers, 12-13. It is a musical comedy, introducing several novelties, but lacks ginger. The Power of Gold 16-18 to fair business. The Wages of Sin 20-25, followed by Edwin F. Mayo.——ITEM: Cupid's Chariot will be laid on the shelf for a while, but may be revived later with more action and less "chestnuts."

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): Charles H. Yale's New Devil's Auction to a fair house 21.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Richard Mansfield in Beau Brummell 14 and Scarlet Letter 15; crowded houses. Mme. Duse in Camille 18.——LELAND OPERA HOUSE (H. P. Souther, manager): Carroll Johnson in The Irish Statesman to fair business 10, 11. Devil's Auction 15 to a good house. Crust of Society, afternoon and evening, 18. Gov. Flower has secured one of the boxes for the Press Club benefit at this house April 20.——FAMILY THEATRE (C. H. Smith, manager): Gus Hill's Vaudevilles played to the capacity of the house 6-11. A monster specialty co. is the attraction this week to good business.——GAIETY THEATRE (Thomas Barry, manager): The Marie Sanger Burlesque co. 13-18; fair houses. Fanchon Gaiety co. 20-25.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Dan McCarthy in The Rambler from Clare drew a good house 8. Corinne in Arcadia to fine business 9-11. A Nutmeg Match drew largely 13, 14.——RAND'S OPERA HOUSE (Gardner Rand, manager): The Leavenworth Case was presented to fair houses 9-11. Richard Mansfield in The Scarlet Letter drew an audience that packed the house 13. The star and his talented wife, Beatrice Cameron, who is one of Troy's charming daughters, received a royal welcome.——ITEMS: H. R. Jacobs was in town 10. The Troy Elks presented Corinne with a floral elk's head 10.—Richard Mansfield and wife were the guests of Dr. Hegeman, Mrs. Mansfield's father, during their stay in Troy.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Denman Thompson and his original co. appeared in The Old Homestead before large and enthusiastic audiences 23-25. Richard Mansfield, supported by an excellent cast, attracted fine houses 16-18 presenting Beau Brummell, A Parisian Romance and The Scarlet Letter. Niobe 20-22; Across the Potomac 23-25.——COOK OPERA HOUSE (H. R. Jacobs, manager): Richard Golden in Old Jed Prouty drew to the capacity of the house 13-15 and the work of the co. was commendable. Clara Morris 16-18.——ACADEMY (H. R. Jacobs, manager): Madame and Augustine Neuville in The Boy Tramp to big business 13-18. James B. Mackie 20-25.——MUSEE THEATRE (M. S. Rodinson, manager): Gardner Brothers' Novelty co. on the stage, and Carlisle, the magician, and Dettrick, the mystery, in the lecture hall, to good business 13-18. Continuation of variety 20-25.——GOSSIP: Manager Robinson, of the Musee, has instructed his attorney to enter suit against the Rev. Dr. Love, for libellous insinuations against his amusement house.—J. Henry Lester is at his home in this city, having severed his engagement with John R. Hopkins, owing to ill health.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Thomas Q. Seabrooke Opera co. in The Isle of Champagne pleased large audiences 10-11. Nellie McHenry to light business 13, 14; Denman Thompson 16-18; Clara Morris 20.——H. R. JACOBS' OPERA HOUSE: Tony Farrell to fair attendance 9-11. Vernona Jarbeau to large houses 23-25.——ITEMS: Manager Hennessy, of the new Bastable Theatre, will go to New York this week on business.—Percy Kingsley has joined the Hands Across the Sea co.—Much regret is felt here at the deaths of Luke Schoolcraft and Harry Kennell by their many admirers.

OWEGO.—WILSON OPERA HOUSE (J. R. Sweet, manager): Punch Robinson closed a week's engagement 11. Business fair. Lew Dockstader's Minstrels to one of the largest audiences the house ever held, standing-room being in demand.——ITEM: Manager Henry J. Clapham resides here and after the entertainment a banquet was given the minstrels in his honor by a number of young men of this town.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Wife for Wife 10; fair-sized audience. Uncle Tom's Cabin 11; afternoon and evening, to good business. Devil's Auction 14; large audience.——ITEM: Joe Cusack, a Poughkeepsian, is doing well with the U. T. C. co., which played here 11.

COHOES.—CITY THEATRE (E. C. Game, manager): Dan McCarthy's Rambler from Clare co. played a return date to good business 9. A large audience was well amused by Richard Golden as Old Jed Prouty 11. The Irish Statesman, Carroll Johnson's new play, was presented 14 and seemed to be much appreciated by those present.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Roland Reed in Innocent as a Lamb 9; capacity of the house. Nellie McHenry in A Night at the Circus 11; very large audience.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): A co. calling themselves U and I to fair business 9. Wife and Wife 11; light house.——ITEM: Emma Salisbury and Emma Queen will join the Wife for Wife co. at Rockville, Vt., 20

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Wills' Two Old Cronies 17; The Boy Tramp 28

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Old Soldier to a fair-sized house 8. Roland Reed in Innocent as a Lamb pleased one of the largest audiences of the season 10. Lew Dockstader, with the best minstrel troupe seen in Auburn for a long time, to a good house 11. Mora opened a week's engagement 13 to S. R. O.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): The Old Soldier to a fair house 13. Waifs of New York 14 to a large and well-pleased audience.——ITEMS: Arthur M. Cohn, musical director of The Old Soldier co., has just written specially for George L. Dorsey and sung by him with great success, a new song entitled "Darling Little Sunbeam." It is now in the hands of the printers.—Charles Fisher, manager of Punxsutawney Opera House, was a visitor in this city last week.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Nabobs 8; good house. Clarence Bennett in A Royal Slave 11; light business. Kelley's Shadow Detective 13; fair house.——ITEMS: Manager Allen has already begun operations for the Ullie Akerstrom Summer season, which begins here July 10 for six weeks.—Rose Adelle, of the Zeb co., at the close of their season May 1 will be tendered a benefit by her many friends in this city.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Dark.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): The Maude Hillman co., directed by Winthrop C. Snelling, opened a week with Little Ferret to a large and well-pleased audience 13.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Rooney Comedy co. 9; good business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Dan McCarthy in The Rambler from Clare (return) 11; good-sized and well-pleased audience.——ITEM: Polly Holmes (Mrs. George W. Gallagher,) soubrette of the Rambler from Clare co., was taken suddenly ill here with peritonitis.

UTICA.—OPERA HOUSE (H. E. Day, manager): Dockstader's Minstrels gave a fine performance 9 before a fair-sized audience; by far the best minstrel performance of the season. Nellie McHenry presented A Night at the Circus 10 before a large and well-pleased audience. Charles Rohlfs in The Leavenworth Case 14 to light business.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Boston Ideals 10 in Galatea; fair business. Roland Reed in Innocent as a Lamb 20; house crowded.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Wills' Two Old Cronies 13; large audience; performance good. Rhea April 1.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Benjamin Hendricks in Ole Olson 15 attracted a large house.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Bartholomew's Equine Paradox 13-15; fair business.——ITEMS: The many friends of Luke Schoolcraft, the veteran minstrel, mourn his death at Cincinnati last Sunday. His brother and cousins reside here.—William M. Bates, the detective reporter, is at present doing advance press work for The Devil's Auction. His card reads: "Having tired of chasing murderers and thieves for newspapers, I am now doing advance press work for Charles H. Yale's Devil's Auction."

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager): Wills' Original Two Old Cronies 8; S. R. O.

GENEVA.—DOVE'S OPERA HOUSE (F. K. Hardison, manager): Agnes Herndon 13; fair business.——ITEM: We are to have a new Opera House for next season. It is to be first-class in every respect.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Two Old Cronies 9; good performance to fair business.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Wills' Two Old Cronies 14; fair house; audience seemed well pleased.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Boston Ideal Opera co. in Galatea to a good house 13.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Lew Dockstader's Minstrels 14; full house. Finest minstrels that ever appeared in Rome.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Punch Robinson's New York Athenæum co. in repertoire 13-18; good-sized and well-pleased audiences.

PLATTSBURGH.—THEATRE (Dr. W. A. Browne, manager): Anderson's Two Old Cronies 14; fair business.——ITEM: Dr. W. A. Browne, lessee of the Theatre, is in New York arranging for the opening April 1 and booking cos. for the Spring and Summer.

ITHACA.—WILGUS OPERA HOUSE (H. L. Wilgus, manager): Mora-Williams co. to fair houses 6-11. Agnes Herndon delighted a full house 14.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles L. Purrington, manager): Ole Olson, presented by an excellent co. with Ben Hendricks leading, had a large and enthusiastic audience 8. A Boy Tramp deserved better patronage than it met with.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): E. S. Willard 9-11; large audiences. Pain Train 12-15; good business. A Trip to Chinatown 19-22.——HENRIETTA THEATRE (Dickson and Tallbott, managers): Mrs. Potter and Mr. Bellew closed a good engagement 8. Wilson's Minstrels pleased a large audience 10. Clara Morris in Claire 11. Russell's Comedians opened to a good house 14.——PARK THEATRE (Dickson and Tallbott, managers): James H. Wallick in The Bandit King 5-11; good business. Eagle's Nest drew large houses 12-18.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Davis' Uncle Tom's Cabin 9; crowded house. Our Best Society (local talent) 10; fair house. Marie Wainwright and capable co. presented The School for Scandal to a large audience 11.——ITEM: Miss Wainwright received much applause for the public rebuke she gave the noisy gallery gods.

CANTON.—THE GRAND (M. C. Barber, manager): Hands Across the Sea 9; fair business. The Midnight Alarm 11; good business.——SCHAEFER'S OPERA HOUSE (M. C. Barber, manager): The Gibney, Gordon and Gibney co. 6-11.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): John Griffith in Faust 11; small attendance.

NEWARK.—OPERA HOUSE (B. C. Hart, manager): Pete Baker in Chris and Lena drew a fair house 8. Clara Morris 10.——MUSIC HALL (Wallace and White, managers): Leslie Davis' Faust and Marguerite co. to good business 10.

WASHINGTON C. H.—OPERA HOUSE (M. B. Edmiston, manager): Side Tracked 8; small house. The World Against Her 10; fair house.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Professor Herrmann gave two of his wonderful performances to good houses at advanced prices 13, 14. George Thatcher's Tuxedo co. 23; good house.——PEOPLE'S THEATRE (Brady and Garwood, managers): A Breezy Time 13-18; good houses. Gus Hill's World of Novelties 20.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): The Burglar 9; good house.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breneton, manager): Herrmann 10; large audience at advanced prices.——BIJOU OPERA HOUSE (J. C. Barnett, manager): Mr. and Mrs. Robert Wayne 6-11, light business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Clara Morris 7. Tuxedo delighted an immense audience 11.——ITEM: Henry E. Abbey was in the city last week and closed a contract for a brick block to be erected on his Main Street property here.

DENNISON.—KIPP'S OPERA HOUSE (Samuel Kipp, manager): Robert Nourse (lecture Y. M. C. A. course) to a large and well-pleased audience 7. The Burglar 10; fair business.

MARION.—MUSIC HALL (James B. Sargent, manager): Hands Across the Sea 10; small house.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Side Tracked to S. R. O. 11.

HAMILTON.—GLOBE OPERA HOUSE (Briestley and Connor, managers): Herrmann to an $800 house 9.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Carrie Louis co. 9-12. The Buckeye, Dad's Girl, and A Midnight Call were presented to large business.

WARREN.—NEW OPERA HOUSE (Eliot and Geiger, managers): Henshaw and Ten Broeck 11; crowded house.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): E. S. Willard in The Middleman 8; splendid performance to fair business. Gus Williams in April Fool 12; The Silver King 18.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Dark.

CIRCLEVILLE.—GRAND OPERA HOUSE (M. B. Edmiston, manager): Side Tracked 7; good house. Agnes Wallace Villa in The World Against Her 10; light business.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Side Tracked 10; good business; fair performance.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): A Fair Rebel 8; poor business; fair performance. Melville Sisters opened 13 to S. R. O.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Davis' Uncle Tom's Cabin co. 10; full house. Lester and Williams' Comedians 14 in Me and Jack to good business.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gaskill, manager): The Forrester Dramatic co. 13-18.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Clara Morris 13. Tar and Tartar 20; Digby Bell Opera co. April 1.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Uncle's Darling co. to a poor house 8. Tuxedo to one of the largest and best pleased audiences of the season 14.

CHICAGO.—MAPLE OPERA HOUSE (Louis Simmermacher, manager): Carter's Fast Mail 14; good business.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): A complimentary benefit was tendered Rose Block 9, which was well attended. Lilliputians commenced a week's engagement 13 in Candy.——CORDRAY'S THEATRE (J. Cordray and Wass, managers): Held by the Enemy, with Audrey Boucicault and Victory Bateman as the stars, drew immense houses 6-11. The performances were very satisfactory. A portion of the proceeds went to I Co. Oregon National Guard.——PARK THEATRE: Dark. This house will reopen shortly under Mike Goldstein's management with a stock co.——ITEMS: At the Marquam great preparations are being made for the charity ball to take place April 28. A temporary floor has been put in, and the event will be of great social importance.—Multnomah Athletic Club will give The Babes in the Wood 5, 6. One of the principal features will be a ballet which was arranged by Rose Newman, of the Spider and Fly co., during their stay here last week. Miss Newman also gave lessons to the members who will be participants, and her instructions served to be of great assistance.

PENNSYLVANIA.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Charles Yale's New Devil's Auction to a large and well-pleased audience 9.

MT. CARMEL.—OPERA HOUSE (Joe Gould, manager): Frederic Bryton in Forgiven, supported by a good co., to a fair house 13.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagn, manager): The Witch 8; good business; audience well pleased.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Aunt Bridget's Baby 9; large and delighted audience. McCarthy's Mishaps 13; big business. Co. not so good as at former visits here. A Royal Pass 15; fair business. The engine race is a most prominent feature and is a successful acquisition to the attraction. The Anne Mitchell repertoire co. 20-25. The house will be kept closed during Holy Week.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Alvin Joslin 7; good business. Donnelly and Girard illuminated the faces of a good-sized audience with their Natural Gas 8. Marie Hubert-Frohman in The Witch 10 to good business. Robert Downing, ably supported by Eugenie Blair and a strong co., in his latest success, Richard the Lion-Hearted, to a large and fashionable audience 11. Pauline Hall in Erminie 14 to S. R. O.——ITEM: Miss Courtney, of the Pauline Hall co., was taken ill while here and unable to proceed with the co. Her physician says she is threatened with typhoid fever. She will be taken to New York City to-night (14) by her sister.——MUSIC HALL (E. C. Frank, manager): Charles Dickson in a double bill, The Salt Cellar and Incog, pleased a small audience 10. Sawtelle's Dramatic co. in repertoire opened a week's engagement 13 with The Blue and the Gray to a good house.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Me and Jack 8; poor house. Thomas E. Shea opened week of 13-18 with Escaped from Sing Sing to a good house.

EASTON.—ABEL OPERA HOUSE (John Brunner, manager): Cannon Ball Express 9; poor house. Aunt Bridget's Baby 10; large audience. A Royal Pass 11; good business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Davis' Uncle Tom's Cabin co. 17; The Cannon Ball Express 18.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Tit for Tat pleased a small audience 10. Davis' Uncle Tom's Cabin co. to good business both afternoon and evening 11. Me and Jack gave an excellent performance to a fair house 13.——ALTMEYER'S THEATRE (E. A. McArdle, manager): Marie Wainwright in School for Scandal pleased a large and fashionable audience 9; Side-Tracked to good business 14.——ITEM: Annie Pixley was billed to play at White's 18, but canceled on account of illness.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Tuxedo delighted a large audience 10. Surrender 11; Charles T. Ellis in Count Casper 13; both to small business.——ITEM: The Surrender co. closed their season here 11, part of the co. going to Boston and the rest to New York.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): The New York Theatre co. to fair audiences 9-11.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Marie Hubert-Frohman in The Witch 11; crowded house; excellent performance. Robert Downing in Richard the Lion-Hearted at advanced prices to S. R. O. 14; everybody pleased.

LANCASTER.—OPERA HOUSE: Charles McCarthy in One of the Bravest drew a top-heavy house 8. The twin stars in The Operator pleased a fair audience 9. Little Nugget 10; fair house.——ELKS: For the Elks' benefit Pinafore was performed by local talent for three nights to crowded houses 14-16.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): Marie Hubert-Frohman in The Witch 7 to the most fashionable, best pleased, and largest audience this season. Frederic Bryton, return date, 9, in Forgiven; fair house. C. W. Kidder and co. in Uncle Tom's Cabin to a crowded house 13.——ITEMS: Manager Allen has arranged the prices to 25 and 50 cents, and the receipts have doubled ever since. This is a good scheme.—THE MIRROR is on sale at Jacobs' confectionery store.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davis, manager): Marie Wainwright presented The School for Scandal to a large audience 8.——ITEM: The business of this house this season thus far has been excellent owing to the hustling of our popular young manager, Mr. Davis.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Circus Day 9; fair specialty co.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Cannon Ball Express 11, fair-sized and fairly-pleased audience. Frederic Bryton in Forgiven 14, return date, to good business.

GREENSBURG.—LOMISON OPERA HOUSE (R. G. Curpen, manager): Me and Jack 10; Wilfred Clark 11; both to small houses.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Davis' Uncle Tom's Cabin 13; S. R. O. Performance unsatisfactory, as it was cut to pieces.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Robert Downing in Richard the Lion-Hearted 10; Pauline Hall in Erminie 13; both to large and pleased audiences. Charles A. Loder in Oh, What a Night! 14 to a good-sized audience.——ACADEMY OF MUSIC (William G. Elliot, manager): The Burglar 9; small audience. Waite's Comedy co. opened 13 for the week to good business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Prof. Shaw, of Dickinson College, elocutionist, 9; good-sized audience. Charles A. Loder in Oh, What a Night! gave a very satisfactory performance to a crowded house 10.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Ezra Kendall in A Pair of Kids 11; good performance; fair business.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Waifs of New York 13; full house.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Marie Wainwright 7 in School for Scandal delighted a refined audience. Robert Downing 8; large and fashionable audience. The Dago 11; fair business. Out in the Streets 14; fair house.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Walker Whiteside presented Othello 10 and Richard III. 11 to meagre attendance. Performance good, but it is evident that the legitimate is not appreciated here. Around the World in Eighty Days drew a top-heavy house 13.——ITEM: The Elks and Knights of Pythias will jointly hold their benefit 28, with local talent as the attraction.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Robert Downing drew a good house in Richard the Lion-Hearted 9. Little Nugget 11 drew fairly on firs; floor and filled the upper part of the house.——HARRY DAVIS' THEATRE: Good business continues.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The Dago 10; small audience. Wilfred Clark in Tit for Tat 13; good performance to a fair-sized audience. Ezra Kendall in A Pair of Kids 15; good business; everybody well pleased.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Marie Hubert-Frohman in The Witch 9; packed house. Natural Gas 10; large business. Robert Downing in Richard the Lion-Hearted 13; large business.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Natural Gas 9; crowded house. Frank Mayo in Davy Crockett 13; small audience.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Charles Davis as Alvin Joslin 11; good attendance. Marie Hubert-Frohman in The Witch for the benefit of Music Hall ushers 13; full house. McCarthy's Mishaps kept a large audience in a constant roar 13. The Twin Brothers Newell in The Operator 15; satisfactory performance.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Thomas E. Shea 6-11. A very large audience attended the first night to see Escaped from Sing Sing, and a better pleased audience never left this house. Tuesday night Barred

[CONTINUED ON PAGE 13.]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY—The Crust of Society, 8 P. M.
CASINO—The Gondoliers, 8:15 P. M.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND OPERA HOUSE—Dinna Gale-Haynes, 8:15 P. M.
HARRIGAN'S—Cordelia's Aspirations, 8 P. M.
H. R. JACOBS'—Siberia, 8:15 P. M.
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
PALMER'S—Lady Windermere's Fan, 8:20 P. M.
PEOPLE'S—The Power of Gold, 8 P. M.
STAR—Brother John, 8:15, P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Joseph, 8:15 P. M.

BROOKLYN.

AMPHION—My Official Wife.
BEDFORD AVENUE—The Dago.
COLUMBIA—E. S. Willard.
GRAND OPERA HOUSE—Glen-da-Lough.
PARK—A Nutmeg Match.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

TACATANEE, the aboriginal coachman, may make an original Othello.

SARDOU is said to realize as much from one play as Herbert Spencer has realized from his life work. This may be discouraging to philosophers, but it ought to inspirit dramatists.

THE fashionable gossiper of London's *Vanity Fair* says: "The latest feminine excitement is the Loie Fuller dress, which was all the rage in Paris, and has been introduced to us here by Kate Reilly." Thus a serpentine dancer, like a prophet, is not without honor save in her own country.

THE Rev. Ackland Lord Boyle, a Baptist clergyman of this city, in a recent address before the ministers of his faith, said that negro minstrels offered the purest form of theatrical entertainment. When it is added that Mr. Boyle was formerly a negro minstrel and that he is not a theatre *habitué*, a great light blazes upon his statement.

ONE of the writers on a metropolitan daily seeks to account for the transcendent displays of the genius of Duse on the theory of morphomania. Which suggests the wish of the late lamented Lincoln, when complaint was made to him of the alleged bibulous habit of General Grant, that other generals might discover his favorite distillation.

IT is chronicled in London that the ballets and music in the Empire, the Alhambra, the Palace, and other like resorts in the British metropolis are flourishing at the expense of comic opera, which, like the drama, seems to have fallen into innocuous desuetude. And the reason given is that in the great variety theatres the public can enjoy the features of comic opera "plus tobacco"!

RETRIBUTION.

IT is coming to pass.

Three weeks ago, after Elbridge T. Gerry in his haste to "correct" his outrageous libel on the women of the stage and stage influences had in effect reiterated that libel, The Mirror declared its belief that this autocrat of the S. P. C. C. had overreached himself, and predicted that Gerry had dealt to Gerryism its death-blow.

His mouth spoke out of the abundance of the bigotry of his heart, and the public read his impulsing spirit between his lines of attempted apology.

And the results?

The managers of this city have formed a society that—in any event—will in time wrest from Elbridge T. Gerry all jurisdiction over stage children. The children of the theatre will eventually be in the hands of their friends, whatever the Legislative issue may be, and out of the clutches of mere notoriety-seekers who neglect their legitimate work to meddle with an institution their ignorance of which is as pronounced as their prejudice against it.

And the immediate promise is encouraging. Backed by the sentiment of the prominent members of a noble profession, and actuated by a knowledge of the facts, influential newspapers are voicing the demand that the present Legislature shall make clear what the preceding Legislature thought it had made clear. A law to vest in proper municipal authorities, and to take out of prejudiced and autocratic hands, the licensing of children to appear upon the stage.

From present indications, the Legislature will emphasize the intention of its predecessor, and make resort to the dilatory machinery of the courts unnecessary.

With the passage of the pending amendment, Gerryism will "pass." And ever afterward Gerryism will be regarded in the annals of the theatre with all the contemptuous memory that the Gerrymander inspires in honest politics.

PERSONAL.

Sanger.—A cablegram from Frank Sanger the other day announced his safe arrival at Gibraltar.

Rosenfeld.—Theodor Rosenfeld will sail for Europe on March 30. He will arrange for Eleonora Duse's appearance in London.

Howard.—The Dramatic Authors' Society has unanimously refused to accept Bronson Howard's resignation as President.

Duse.—The Fifth Avenue Theatre could not contain the crowd that assembled to see Eleonora Duse, at her extra performance of Camille last Friday afternoon. Hundreds were turned away. When she returns to this city next season, it is promised, she will appear in several Shakespearean roles. Her success on her next visit will no doubt be unparalleled in the dramatic annals of this generation.

Maguire.—John Maguire, the Montana manager, writes on a wide variety of subjects for the Anaconda *Standard*. In that paper in a recent issue he had a page upon the life, times and genius of Tom Moore, and in the issue of Feb. 5 he had an article upon James G. Blaine. Mr. Maguire handled both subjects with taste, vigor and imagination.

Henderson.—Ettie Henderson writes enthusiastically of the delight of her sojourn in Florida. Balmy atmosphere, the odor of orange blossoms, and all other pleasures of the place, however, grew for the moment ineffectual when she found in a news-store in St. Augustine a recent copy of The Mirror.

Coghlan.—Charles Coghlan, who was stricken with pneumonia while the Diplomacy company was in that city, is reported out of danger, but it will be several days before he is able to resume his stage work.

Murphy.—Fitzgerald Murphy has severed his connection with Carroll Johnson. Mr. Murphy was married in Los Angeles, Cal., last week to Estelle May Suits of that city. He will reside in Los Angeles this Summer, devote his time exclusively to play writing, and return East in the Fall, when he will produce a play upon which he is now at work.

Abbey.—The many friends of Henry E. Abbey have testified by various tokens of flowers, telegrams, letters, and words their sympathy with him in the death of his fifteen-year-old son, Henry E. Abbey, Jr. Master Abbey was an almost life-long invalid and he died bravely as he had lived.

Barrymore.—Georgie Drew Barrymore sailed last week for Nassau for the benefit of her health.

Bellew.—Kyrle Bellew expects to sail for England at the end of the season.

Drew.—Mrs. John Drew appeared on the stage last night in Boston for the first time this season, with Julia Marlowe in The Love Chase.

Booth.—Sydney Booth has been engaged by the Theatre of Arts and Letters to appear next week in Boston in The Pipe of Peace.

Parker.—Gilbert Parker, the English novelist and dramatist, who has been visiting America, has returned home on board the *Etruria*. He writes that he will sail again for New York in September.

Miner.—Manager H. C. Miner is Florida-bound for pleasure.

Ingersoll.—Genevra Ingersoll has been engaged to appear in support of Lawrence Hanley. Miss Ingersoll is a niece of Colonel Ingersoll.

Victoria.—A sugar dog was presented to Vesta Victoria when she sang "Papa Won't Buy Me a Bow-Wow" at the final entertainment of the Vaudeville Club on Saturday. It was a gift from the Club. Miss Victoria made a speech of thanks.

Tyler.—Cyril Tyler, the boy soprano, has ended his engagement with Charles Frohman. He left for his home, Detroit, on Monday.

Fitch.—Clyde Fitch will sail for England in April.

Frohman.—Marie Hubert-Frohman closed her season of eighty-four consecutive weeks in The Witch at Paterson, N. J., March 15. She will make her next appearance at a metropolitan theatre next season.

Carr.—Madge Carr (Mrs. Augustus Cook) will be in the cast of The Guardsman, to be produced at the Lyceum Theatre on April 17.

Woodruff.—Harry Woodruff, recently of the Surrender company, will act and sing in the forthcoming production of The Poet and the Puppets at the Garden Theatre.

Herman.—Henry Herman has been engaged for next season by Charles Frohman.

Arthur.—Julia Arthur may play the role of the heroine in The Prodigal Daughter, which is to open T. Henry French's new American Theatre.

"BEATRICE, A TRAGEDY."

The Mirror has received from N. Wilson and Company, publishers, Boston, a copy of "Beatrice, a Tragedy, in four acts, by ?" It is not probable that great public curiosity will seek to solve the anonymity that the interrogation point stands for. The tragedy is founded upon fanciful incidents of the time of Pericles. The story has some ingenuity of construction, in line with the peculiar human conduct of the period treated, but this is all that can be said in commendation of it. The construction is very undramatic for a tragedy that accomplishes several deaths—it is exceedingly easy, by the way, to kill persons in a play and somewhat difficult to let them live with an apparent right to existence—and it is written in a way as commonplace in places as the relation of an everyday newspaper story. The author, whoever he or she may be, has evidently studied plays, however, or been a faithful theatre attendant. There is hardly a stock tragic or conventionally sentimental phrase that is not perpetuated in Beatrice. Such expressions as "More wine, ye slaves!" "I'll wager an hundred drachmas!" "Is every avenue of approach guarded?" "'Tis he!" and the familiar like—in this case set to no sentiment or situation of novelty—flutter intimately before the reader's eyes. Beatrice, a tragedy, was evidently written by an unskilled hand guided by an immature though ambitious mind.

MANAGER MURTHA'S ANNIVERSARY

The twenty-fifth year of his management will be celebrated by Frank B. Murtha on Saturday, and his friends will testify their appreciation of Mr. Murtha at the Windsor Theatre on Sunday night. The Committee of Arrangements includes Judge McAdam, Judge Fitzsimmons, Judge Van Wyck, Judge Steckler, Timothy J. Campbell, T. J. Sullivan, Senator John F. Ahern, A. H. Hummel, Judge Newberger, Judge Ryan, Judge Koch, ex-Judge Gedney, Charles Steckler, Judge Goldfogle, Excise Commissioner Alexander Meakim, Bernard O'Rourke, Coroner Messemer, Coroner Ferdinand Levy, Managers A. M. Palmer, Rudolph Aronson, Daniel Frohman, Hoyt and Thomas, J. Wesley Rosenquest, Rich and Harris, and others. An entertainment will be given in which artists from every theatre in town will appear.

A MAINE THEATRE.

A new theatre has been erected at Tagus, Me., in connection with the Soldiers' Home at that place. It was recently opened by Lucier's Minstrels, and the veterans attended in force. The new house will seat 1,100, has a commodious and well-fitted stage, and is in all respects a handsome theatre. The drop curtain was painted from designs furnished by Governor Stephenson of the Home, who manages the theatre, and represents General McClellan with his corps generals at Antietam. The group includes Generals McClellan, Franklin, Porter, Sumner, Hooker, Burnside, and Mansfield. The house is lighted by electricity and heated with steam.

A MANAGER DISAPPEARS.

A despatch from Wheeling, W. Va., says that A. L. Reinstrom, lessee and manager of the Wheeling Opera House, has decamped, leaving many creditors unsatisfied.

AN ENTERPRISING MANAGER.

Sidney R. Ellis.

The friends of Sidney R. Ellis will at once declare the above picture to be a good likeness of that enterprising manager. Mr. Ellis was born in Friendship, N. Y., on Jan. 11, 1857. Chatting with a Mirror man, Mr. Ellis gave this brief history of his career: "I remember that at the age of nine years my father, who is still living, was connected with the old Pittsburg Opera House, then known as The Old Drury, but long since destroyed. William Henderson was then the manager. Under these circumstances, I was naturally and early brought in contact with theatrical life, which I followed off-and-on in various capacities until 1874, when I commenced my career in earnest as an active member of the Pittsburg stock company, playing at what is now called the Grand Opera House. John Ellsler and J. Newton Gotthold were the managers, and when the stock company went out of existence seven years afterward, I was playing excellent parts and receiving a good salary. Management, however, seemed to me to be the more pleasant position to hold in the profession, and I never missed an opportunity to put forward this idea whenever possible. In the years that followed, I traveled as an actor in first-class companies until, after having managed for three seasons successfully a Summer company, I determined to turn my attention exclusively to that line of work, and give up acting forever. I signed a five years' contract with Charles A. Gardner, the German comedian, wrote his plays, and have met with splendid results. Last year I signed a ten-years' contract with Sadie Scanlan, and felt positive that she would prove to be one of the best paying stars traveling. I believe she would have justified this faith had not death intervened. My contract with Mr. Gardner expires at the end of this season. I desired to enter a field for greater work, and thus formed a partnership with Brady and Garwood, well known as managers of a chain of theatres in Cleveland, Cincinnati, Detroit, Toledo, etc., to put on large productions. Darkest Russia will be the first of these."

GERRY METHODS CRITICISED.

At the March meeting of the Medico-Legal Society at the Hotel Imperial, Judge Daly read a paper on "The Conflict of Authority Between Parents and the Society for the Prevention of Cruelty to Children."

Judge Daly said the law under which this society was incorporated did not give to its agents power to use their own judgments as against the judgments of parents. The law was meant to reach cases of direct abuse, and in other cases the society has no right authority to the custody of children.

"Because it is thought by some that it is immoral to dance and sing, that is no reason why outsiders should step in and prevent this innocent amusement on the part of the children. I should like to ask this society what cruelty there is in allowing a child to dance, whether on the stage or at a Sunday school entertainment. It is in the nature of children to dance and sing and frolic about. Parents generally know the natures of their children, and no society or organization has a right to step in and say this innocent amusement shall stop.

"It may be said that the object in stopping children from performing on the stage is that they should be shielded from the influences of a theatrical career. In taking this upon itself the society plainly oversteps its rights as given by the law, which gives it authority only to prevent actual cruelty to children by their parents or otherwise."

Mrs. Dr. M. Louise Thomas and Clarke Bell also criticised and denounced the S. P. C. C. Society, and E. W. Chamberlain said:

That society is overriding our judges and magistrates and carries on its operations with a high hand. It is doing what should be done by the law and the police, and as an excuse it says the police do not do their duty.

THE AMARANTH.

The Amaranth Dramatic Society of Brooklyn gave the fifth performance of their twenty-fifth season on Wednesday evening last. The play was Taylor's comedy, Still Waters Run Deep, and it was presented with a finish and detail that places their performance in the front rank of Amaranth successes. Alfred Young, the stage manager, is entitled to great praise. Mr. Young also acted the part of Captain Hawksley in capital style although handicapped by a bearing and stage presence which is anything but that of Taylor's dashing adventurer. S. J. Acton, Jr.'s John Mildmay was also notably good. Frank Norris gave an effective bit of character acting in the character of Dunbilk and Mrs. Ada Woodruff was fully equal to the requirements of the role of Mrs. Sternhold. The others of the cast were capable.

OBITUARY.

Harry Kernell.

Harry Kernell died at Bloomingdale Asylum on Monday evening, after about five months' confinement in that institution. His wife, Queenie Vassar, Julian Mitchell, and his niece, were at the bed-side. The dying actor recognized those about him, but his talk was childish. The deceased was born in Philadelphia in 1850. He made his first appearance on the variety stage at an early age. When the war broke out he went to the front as a drummer. He claimed to be the youngest member of the Grand Army. On the stage he was at once successful, his North of Ireland dialect being very pure. For many years he traveled with Tony Pastor. He was the first stage Irishman to appear without knee-breeches, and in conventional dress. He was clever as an imitator, and was noted for the wit and originality of his lines. His brother John, who was ten years younger, abandoned the trade of a boiler-maker and joined him on the stage twelve years ago. They made a strong team, and several years ago headed a variety company of their own. During the season of 1890-1 he had his own troupe on the road. He was playing at Tony Pastor's when he broke down. The deceased married Kitty O'Neil, a dancer, about twenty years ago. In 1880 she secured a divorce. On June 15, 1889, he married Queenie Vassar, by whom he had two children, boys. His mother, aged nearly eighty-five, is an invalid, and lives with Mrs. John Kernell in Philadelphia. The funeral was held at the Church of the Holy Innocents, on Wednesday morning. The pall bearers were Tony Pastor, Billy Birch, Harry Connor, Robert Moore, Julian Mitchell, and Mark Sullivan. Many professionals attended, and the floral tokens were numerous. The body was taken to Philadelphia for interment.

Other Deaths.

Among the many sad events of the past week was the sudden and unexpected death of John R. English, of Columbus, O., from pneumonia, at the Hotel Vienna, on Thursday last. Mr. English had been long and favorably identified with the theatrical business as an advance agent and business manager. He was here in the interest of a coterie of Columbus capitalists engaged in organizing a Summer opera company for that city, and had about completed his mission when a severe cold and exposure to the inclement weather brought on his fatal disease. He was in his thirty-sixth year. His sister and "Doc" Miller, of the firm of Miller Brothers, Columbus, together with numerous other New York friends, attended him in his last moments. His remains were taken to Columbus, O., and interred on Saturday.

Ferdinand Herboth, a well-known singer, of Newark, died in this city on Sunday. He was born in Halberstadt, Prussia, but had resided in this country thirty-two years. He had been prominent in German Singing Societies, and was second vice-president of the National Saengerfest, held in Caledonian Park two years ago. He was prostrated by paralysis last Thursday, and was suffering from pneumonia at the time. He leaves a wife, four daughters and two sons.

Charles K. Burns died Saturday at his home in Philadelphia, aged sixty-one. He was born in Ireland, and came to this country in infancy. His first theatrical connection was with John S. Clarke, who placed him in the box-office of the Arch Street Theatre, Philadelphia. Burns was made treasurer of the Walnut Street Theatre in that city when Mr. Clarke bought it, and retained the position until Mr. Clarke relinquished management.

Zachary Taylor, a violinist, died at his residence, 60 East One Hundred and Twenty-fifth Street, on Friday, of typhoid fever. He was born in this city, studied under Edward Mollenhauer and in Leipsic, and conducted a conservatory of music for some time. Several musicians of note are numbered among his pupils. He was a member of the Musical Union and the Philharmonic Society. He leaves a widow and two children.

R. C. Hull, correspondent for THE MIRROR at Columbus, Ohio, died of consumption on March 9. Mr. Hull was a very punctual and efficient correspondent, and represented this journal in that capacity for several years. His courteous manners made him popular with local and traveling managers. He was a member of B. P. O. E., No. 37, who were very attentive to him during his last illness.

Colonel Arthur Rankin, father of McKee Rankin, died in Windsor, Ont., last week Monday, after a lingering illness. For many years he had been a conspicuous figure in Canadian political, military, and social life. He leaves considerable property to his two sons, McKee and George, the latter being a playwright.

D. A. Cavis, of Washington, D. C., one of the leading men of Duncan Clark's Minstrels, committed suicide by shooting himself in the temple at West Point, Miss., on March 15. It was caused, Manager Clark says, from drinking after the Keeley cure. Cavis was buried at West Point by the Knights of Pythias.

Lilly Dagnall, wife of Thomas Dagnall, musical director of the Deshon Opera company, died of kidney disease on March 17, in Selma, Ala., aged twenty-three. The body was sent to Mt. Vernon, N. Y., for burial.

Celestina Chresa, a fifteen-year-old ballet girl in the employ of Imre Kiralfy, died on Saturday of congestion of the lungs. She caught cold while she was appearing in the parade of Barnum's Circus on Saturday.

Thomas Branick died of heart disease on Friday at his home in this city, aged thirty-four. He had just concluded an engagement with The Witch. He leaves a wife. The funeral was held yesterday.

Thomas Adams, of Cleveland's Minstrels, who was taken ill at Little Rock, Ark., and left in that city, died on March 10. The Odd-Fellows took charge of his remains to await the arrival of his brother.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Alhambra	Mr. Potter of Texas
Academy of Music	Daniel Sully
Auditorium	Chicago Orchestra
Casino	Haverly's Minstrels
Chicago Opera House	Francis Wilson
Clark Street	My Jack
Columbia	Aristocracy
Grand Opera House	Isle of Champagne
Havlin's	Effie Ellsler
Haymarket	Evans and Hoey
Hooley's	Eleonora Duse
McVicker's	Blue Jeans
Schiller	Tuxedo
Windsor	Brink of Society

PHILADELPHIA.

Arch Street	Reilly and Woods
Broad Street	Digby Bell Opera company
Chestnut Street	A Texas Steer
Chestnut Street Opera House	De Wolf Hopper Opera co.
Empire	A Pair of Kids
Grand Avenue	The New Magdalen
National	Dangers of a Great City
Park	Gloriana
People's	Kidnapped
Standard	The Lost Scout
Walnut Street	N. C. Goodwin
Lyceum	Sefton and Watson

BOSTON.

Boston	The Ensign
Bowdoin Square	Katie Emmett
Columbia	Manola Mason company
Globe	The Private Secretary
Grand Opera House	Two Old Cronies
Howard Athenæum	Night Owls
Hollis Street	Julia Marlowe
Museum	Shore Acres
Park	Temperance Town
Tremont	Sol Smith Russell
Palace	A Barrel of Money

BALTIMORE.

Ford's Opera House	Jane
Harris' Academy	Hole in the Ground
Holliday Street	After Dark
Howard Auditorium	Lenton Brothers' Specialty
Kernan's Monumental	H. W. Williams' Variety

CINCINNATI.

Fountain Square	A Busy Day
Grand Opera House	The New South
Harris'	Muggs' Landing
Havlin's	Hopkins' Trans-Oceanics
Heuck's	The Silver King
People's	London Gaiety Girls
Pike's Opera House	Husband and Wife
Walnut Street	Wilson Barrett

PITTSBURG.

Alvin	Country Circus
Academy of Music	Williams' Meteors
Bijou	James J. Corbett
Duquesne	Ali Baba
Grand Opera House	Charles A. Loder
Harris	J. H. Wallick

ST. LOUIS.

Grand Opera House	Marie Wainwright
Hagan	Annie Pixley
Havlin's	Cruiskeen Lawn
Olympic	John Drew
Pope's	Power of the Press
Standard	Hyde's Comedians

WASHINGTON.

Academy of Music	Men and Women
Albaugh's	Roland Reed
Bijou	Later On
National	The Still Alarm

CLEVELAND.

Lyceum	Tar and Tartar
Jacobs'	Fast Mail
Star	South Before the War

BUFFALO.

Academy of Music	Across the Potomac
Star	Leavenworth Case
Lyceum	The Fencing Master
Jacobs'	Waifs of New York
	Master and Man

KANSAS CITY.

Grand	8 Bells
Gillis	Larry the Lord

ST. PAUL.

Grand	Lillian Lewis
Metropolitan	Fanny Davenport

MINNEAPOLIS.

Bijou Opera House	Kate Claxton
Grand	The White Squadron

MILWAUKEE.

Bijou	Lewis Morrison
Davidson	A Society Fad

DENVER.

Tabor Grand	E. H. Sothern
Broadway	R. D. MacLean-Marie Prescott

SAN FRANCISCO.

Baldwin	The Bostonians
Stockwell's	Camille

LETTERS TO THE EDITOR.

IS THE BIG MAN IN DEMAND?

NEW YORK, March 15, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Is it true that the dramatic agents of New York have had their offices supplied with weighing and measuring appliances?

And is it true that the following was sent to Messrs. Brown and Jones?

"Send me a leading man: Weight, 152 lbs.; height, 5 ft. 11 ins.; black hair, blue eyes, and black moustache. Moustache very important. Send with certified measurements immediately."

It is a very curious thing that at the present time when so much is said about art and the elevation of the stage—that the art (?) of acting has resolved itself into the matter of weights and measures. The question now is not "Has So and So brains and ability?"—but "How much does he weigh and what is the breadth of his shoulders?" This is a fact. Go to the dramatic agents, ask the managers—what an absurd state of things! Do the public require avoirdupois? Is Mr. John Drew a big man, but has he not satisfied for years the best audiences in England and America? Is Mr. Edwin Booth less great as an actor because he is of slight and delicate build? Are all the heroes in the world mere masses of beef? Does anyone gainsay Mr. Wheatcroft's, Mr. Bellew's and a score of other artists' ability? But the main point is this. Does the public say "Give us size—that is all we want?" We think not. Mr. Sothern jumped into instant success. He had no such qualifications. He is simply an earnest, clever actor. How has this idea grown? It is very strange, and for the encouragement of dramatic art and earnest actors let us hope it will soon die. It would be a waste of space to name the great actors, soldiers, sailors, statesmen, etc., that have been men of medium stature. The big man is an exception. Surely what we want first on the stage is not that the eye should be pleased, that is all very well for an audience of shop-girls, but we who prate so much about "art," need first that our ears should be gratified with good English and our brains and hearts delighted with the true and intelligent representation of the character to be portrayed.

AN ACTOR.

WILL BRING ITS OWN PUNISHMENT.

SAN FRANCISCO, March 6.

To the Editor of the Dramatic Mirror:

SIR.—I am so far away from New York, and the necessary delay in a letter reaching you, makes me hesitate somewhat in sending you my opinion of Mr. Gerry's remarks upon the stage.

I feel the most profound indignation at such a wholesale condemnation of my profession, at the same time I cannot help but think that the very foulness of the slander, and grossness of the falsehood, will bring more odium on the traducer of an honorable calling, than any vituperation that might be indulged in.

The stage will live and flourish when Mr. Gerry and his followers have sunk back into the oblivion, from which even notoriety rescues them but for a passing moment. Yours faithfully,

FREDERICK WARDE.

THE OTHER SIDE.

NEW YORK, March 10, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Kindly allow us a few words in reply to Manager Hamilton's "plain statement of facts (?)" in your issue of last week. It is not true that we left the company without notice because the manager thought it better to eliminate, through petty spite, a song of Mr. Lirem's that was the hit of the piece, but for the reason that when we expostulated with him on the matter he indulged in a tirade of filthy abuse of the vilest description in the hearing of strange ladies. We decided then and there to leave and did so. If it be an unreasonable demand that the manager of a company should restrain his tongue, at least in the hearing of ladies, then we plead guilty to being unreasonable.

Pardon our trespassing on your valuable space by further ventilating this disagreeable matter, and perhaps aiding Manager Hamilton, in what seems at first glance like a clever ruse to advertise the fact that he has paid salaries (which he has not in full), for the first time since the formation of his peculiar organization, and referring to any or all of the actors and actresses who have ever been connected with his company for confirmation of our statements, we are

Very truly yours, J. FRANK BURKE,
GEORGE A. LIREM,
WALLACE MURDOCH.

NEW YORK THEATRES.

LYCEUM THEATRE
Fourth Avenue and 23d Street
DANIEL FROHMAN, - - Manager
REGULAR SEASON CLOSES IN TWO WEEKS.
AMERICANS ABROAD
16TH WEEK. SARDOU'S COMEDY.
Evenings at 8:15. Matinees Thursday and Saturday.
April 3—Supplemental Season, The Guardsman.

PALMER'S THEATRE
Broadway and 30th Street.
A. M. PALMER, - - Sole Manager
Evenings at 8:30. Saturday Matinee at 2.
Mr. Palmer's Company in
LADY WINDERMERE'S FAN
By Oscar Wilde, Esq.
Seats may be secured two weeks in advance.
Special Matinee March 29.

UNION SQUARE THEATRE
GREENWALL AND PEARSON, Lessees and Managers
RAMSAY MORRIS' COMEDY CO. IN
JOSEPH
Evenings at 8:15.
Matinee Saturday Only.

EMPIRE THEATRE
Broadway and 40th Street.
ABSOLUTELY FIRE-PROOF.
THIRD CROWDED MONTH.
CHARLES FROHMAN'S COMPANY.
April 12, 100th Performance. Souvenirs.
THE GIRL I LEFT BEHIND ME
Written by Belasco and Fyles.
"Best American play."—*Herald.*
Evenings at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE
Broadway and 13th Street
WILLIAM H.
CRANE
And his admirable Company, in a new American Comedy in Four Acts, entitled
BROTHER JOHN
By Miss MARTHA MORTON.
Evenings at 8:15. Saturday Matinee at 2.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
GILBERT AND SULLIVAN'S COMIC OPERA,
THE GONDOLIERS
Presented by the Duff Opera Co.
Great Cast, Beautiful Costumes and Scenery.
Admission, 50c.; Orchestra, $1.50; Balcony, $1.

BROADWAY THEATRE
Broadway and 41st Street.
Mr. T. H. FRENCH, - - Manager
Handsomest and safest theatre in the world.
THE NEW YORK SUCCESS.
THE CRUST OF SOCIETY
Presented by
MR. JOHN STETSON'S COMPANY OF PLAYERS.
Evenings at 8. Matinees Wednesday and Saturday.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
VIOLETTE STEBB & TREPP
MONS. & MME. DEROUVILLE-NANCY
MISS BELLE BLACK
VAUDEVILLE. OPERETTA. NOVELTIES.

HARRIGAN'S THEATRE
M. W. HANLEY, - - - Manager
CORDELIA'S ASPIRATIONS
By Mr. EDWARD HARRIGAN.
With all the original music by DAVE BRAHAM.
Wednesday—Matinees—Saturday

GRAND OPERA HOUSE
Mr. T. H. FRENCH, - Lessee and Manager
Reserved Seats, Orchestra Circle and Balcony, 50c.
Wednesday and Saturday Matinees.
MINNA GALE-HAYNES
In a Repertoire of Legitimate Dramas.
Next Week—ROBERT DOWNING.

NEW YORK THEATRES.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
A New English Company. 28th Anniversary, Tuesday, Matinee and Evening. Lydia Yeamans-Titus, J. W. Kelly, Russell Brothers, Ward and Vokes, Thompson Trio, The Schallers, The Two Emeralds, Sam Dearin, Pam Le Blanche, The Lorettes, Tony Pastor.

H. R. JACOBS' THEATRE
Corner 21st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
Bartley Campell's Masterpiece,
SIBERIA
Next Week—SIDE TRACKED.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings, 8 to 12. Matinees Tuesdays, Thursdays, Saturdays, 2 to 6.
DIAMANTINE QUADRILLE TROUPE.
EDOARDOS, McAVOY, J. W. MYERS, Etc.

BROOKLYN THEATRES.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES & CO., - - Proprietors
THE FAMOUS ENGLISH ACTOR,
MR. EDWARD S. WILLARD
In a Repertoire of Excellent Plays.
Next Week—JULIA MARLOWE.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
Matinees Wednesday and Saturday.
FRANK W. SANGER'S CO.
MY OFFICIAL WIFE
Introducing
MINNIE SELIGMAN-CUTTING
Next Week—THE LEAVENWORTH CASE.

GRAND OPERA HOUSE
Elm Place, near Fulton Street.
W. H. POWER'S ROMANTIC IRISH DRAMA,
GLEN-DA-LOUGH
With the Talented Young Comedian,
J. K. MURRAY
Next Week—JAMES T. POWERS.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, } Managers
MR. WALTER L. SINN, }
The Leading and the Elite Theatre of Brooklyn.
This Week, Matinees Wednesday and Saturday.
The Extremely Amusing Comedy,
A NUTMEG MATCH
Written by Wm. Haworth, Author of The Ensign.
And a Carefully Selected Company of Players.
Next Week—THE GREAT HERRMANN.

BEDFORD AVENUE THEATRE
Corner South 6th Street and Broadway
LAURENT HOWARD, - - Manager
Matinees Wednesday and Saturday.
THE CARROLLS IN THE DAGO
Next Week—TWO SISTERS.

E. C. HORN. E. F. SMITH.
HORN AND SMITH,
THEATRICAL Contractors and Builders
1193 Broadway, New York.

NEW
Seattle Theatre,
Third and Cherry Streets.
The handsomest and most elaborately decorated theatre on the Pacific Coast, with a large and well-equipped stage. Seating capacity, 1,380. Was opened Dec. 5, 1892.
JOHN W. HANNA,
Lessee and Sole Manager.
A tour of two weeks can be profitably booked on the PUGET SOUND CIRCUIT.

ON ROYALTY.
The Successful Melodrama,
FIGHTING FORTUNE
Special Printing. Will accept a partner with capital.
Address HARRY N. DOWLEY, MIRROR Office.

Columbian Musical Agency
Office, 207 Herald Building,
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MICHAEL STROGOFF
To let on royalty. Address FLORINE ARNOLD-ANDREWS, 422 West 24th Street, City.

THE NEWS BY WIRE

Events in the Principal Theatres of the Country Last Night.

MRS. JOHN DREW REAPPEARS

The Venerable Actress with Miss Marlowe in The Love Chase in Boston.

HALL'S CHICAGO DESPATCH

Telegraphic News and Chat from The Mirror's Alert and Active Corps of Correspondents — "Bill's" Hard Luck Tale—What is Doing in the City of the World's Fair—Latest Facts and Gossip from Boston, Philadelphia, Cleveland, Cincinnati, Pittsburg and St. Louis.

[*Special to The Mirror.*]

CHICAGO, March 20.

Bronson Howard's Aristocracy began the fifth and last week but one of its successful engagement at the Columbia this evening before another large audience. It was the 150th performance of the play, and the event was celebrated by the distribution of handsome souvenirs in the shape of watered silk portfolios, hand-painted, containing fine engravings of scenes of the play, also a cast printed on satin. David, the Adonis of the Hayman family, and Sam Meyers, the Apollo in charge of the theatre, distributed these to the ladies with a smile to match.

Bronson Howard, by the way, has wired Charles Frohman's representative here to retain legal talent and bring suit against the persons who have been declaring that Aristocracy was stolen from a manuscript play called Coins and Coronets, written by a Chicagoan named Brown, some years ago. Charles Frohman has wired that he never heard of the play. And there you are.

I am slowly but surely conquering my type-writing machine, and I have found at least one advantage in its use. Strange agents who come in will see me plugging away at the keyboard, and, thinking me the boy in charge, will ask when I expect Mr. Hall in. If I am busy I say that he has gone for the day, thereby scoring one against the business end of the dramatic profession and saving time for my work.

Tom Seabrooke returned to the Grand last night with his opera, The Isle of Champagne, for a stay of two weeks, and was welcomed by an overflowing house. His manager, George Lederer, will have a lawsuit on his hands during his visit. He claims that a Mr. Weil, his partner in a music hall venture in the old First Regiment Armory, has given him short change, or something of the sort, and has sold their lease of the building to a couple of "gents" who are to turn it into a European hotel. Mr. Weil is said to be in Europe yet already. So you see that there is a big boom on with Chicago legal talent in the profession.

Francis Wilson's large business still keeps up at the Chicago Opera House, where his third and last week but one opened to-night to a big house. The Lion Tamer is a great go here, and the new soubrette, Lulu Glaser, has caught the town.

George Thatcher in Tuxedo has a large audience at the Schiller to-night. His engagement is for one week only. Then comes a week of German performances, after which we have Gloriana again.

The second and last week of Blue Jeans opened well at McVicker's to-night. Many of the people who are to figure in the Summer production of The Black Crook, James Mabb and others, are here rehearsing, and it is promised that the McVicker production of the spectacle will excel the New York production.

Horace McVicker is here with Mr. Potter of Texas and he has a great "hard luck" story to tell me. Last December he had the misfortune to walk under a ladder in Kokomo, Ind., and bad luck followed him for weeks. He played a return date in Kokomo in February. Meantime business had been very bad, and the slot machines into which he dropped nickels in order to hear the only music one can hear in small towns, absolutely refused to work. Well, he returned to Kokomo. (I like to write Kokomo on a typewriter; it is so easy.) The hoodoo ladder was in the same spot. The man had not finished his job. Horace sought to undo the blight by walking under it again. That night the business picked up. After the performance Horace went into the bar of the All Out House to get a pretzel before retiring, and he thought he would see what effect the antidote would have on the slot machine. He did. This was Feb. 6, and to-day he had a letter from the barkeeper saying that they had not been able to stop the machine yet.

Openings at the outside houses yesterday were as follows: Evans and Hoey in A Parlor Match at the Haymarket, Effie Ellsler in Hazel Kirke at Havlin's, Harry Lee and Alice Fischer in The Brink of Society at the Windsor, Henry Weaver, Jr., and Stella Boniface in Mr. Potter of Texas at the Alhambra, Daniel Sully in Daddy Nolan at the Academy of Music, Walter Sanford's My Jack at the Clark Street Theatre, the City Club Burlesque company at the Madison Street Opera House, Baylies and Kennedy's Bright Lights at the People's, the minstrels at the Haverly Casino, Emil Thomas' German company at the Criterion, and variety shows at the Lyceum and Olympic Theatres, and at Barlow's and Engel's Pavilions.

The manager of one of the down town houses wanted to spring a dress suit recently, in honor of a swell attraction, and he leased one to see how he liked it. Not being used to it he was very uncomfortable and perspired freely. The next day he sent around to the clothier from whom he had rented it, and asked its price. It was satisfactory, and the money was given up. It turned out afterwards that the manager had become disgusted with life in a dress suit and had gone out after the performance to drown his sorrows in the usual way. He landed home at 5 A. M. with little more than the buckle of the dress vest left. That is why he sent around the next day to purchase it. All of which reminds us again that sporting life is a great life if one lives close up to it.

Steele Mackaye gave a press view of his Spectatorium yesterday. It is really a wonderful thing, and I believe it will make one of the hits of the fair.

"BILL" HALL.

PHILADELPHIA.

E. S. Willard Prevents a Panic—Comic Opera Comedians in Friendly Rivalry—Quaker City Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, March 20.

The elements again favored the box-office to-night, and the regulars were out in force.

Two of the most popular comic opera comedians are lined up battle against each other to-night, De Wolf Hopper at the Opera House and Digby Bell at the Broad. Both have great houses, and business appears to be stimulated rather than injured by the friendly rivalry. Both comedians achieved their first honors in this city as members of the McCaull company, and since parting have remained fast friends.

Wang went with refreshing vim, and Hopper and the elephant were welcomed on their first entrance by long-continued applause. Della Fox was also favored.

Digby Bell and Jupiter look none the worse after the Western blizzard, and all the old favorites met with a rousing welcome.

Hopper stays two weeks at the Opera House, where the "Mask and Wiggers" produce The Yankee League Easter Monday. John Drew in The Masked Ball follows Bell at the Broad next Monday.

Gloriana had a houseful at the Park to-night, and repeated its success of a few weeks ago. W. H. Crompton, Emmett Corrigan, Anna Crossman, and Joseph Humphreys have been added to the company for the new production, A Shining Light. A feature of the performance will be the introduction of songs and dances. Edwin Stevens and Henrietta Crosman will play the leading parts.

A Texas Steer opened a fortnight's engagement at the Chestnut to-night. Wilson Barrett follows Easter Monday for a week of The Silver King.

Nat Goodwin has won unquestionable success at the Walnut, and the Gilded Fool has taxed the capacity of the theatre steadily. In a speech on the opening night the popular comedian stated that his next appearance in the city would be in Augustus Thomas' latest comedy, In Missouri. He further stated that he had done with foreign plays, and in fact had a few for sale. He was referring in particular to Barrie's Walker, London.

The Walnut will be closed next week, except on Wednesday night, when Colonel Robert Ingersoll will deliver his famous lecture on Shakespeare. Rice's 1492 comes Easter Monday.

Ezra Kendall and his Pair of Kids had a good opening at the Empire. Arthur Dunn, who left The Babes in the Wood to join the Kids, does a funny specialty with his sister, who is Mrs. Ezra Kendall in private life. A good week's business is promised, as the farce went with a roar to-night.

Dangers of a Great City introduced Doré Davidson and Ramie Austen to a large audience at the National. The play is most sensational from start to finish, and as interpreted by a clever company will doubtless win success. Lew Bloom and Gracie Emmett in Our Malindy next Monday.

Duse attracted the finest audience ever seen in the Academy last Tuesday. Her performance of Camille called for the highest praise, and her success was instantaneous. It is not probable that she will be seen again in Philadelphia until next season.

The New Magdalen is to-night's revival at the Girard Avenue. Gus Levick, Lillian Cleves and Jennie Reiffarth were especially engaged for this production, which is a notable one. Charles Bell and Eleanor Lane have prominent parts. Dreams, with Amy Lee as Ruby, and Frank Doane as the photographer is next week's play. Fin MacCool will be produced on April 3.

The last week of the penitential season will be brightened for one night at least by the performance scheduled for the Park next Monday. Betsy, a one-act play adapted from the French of Labiche by James O. G. Duffy, a writer of this city, will open the entertainment. Sidney Drew will play the leading part in this play. Roland Reed and company will follow with two acts of Leno Me Your Wife. A number of special features will be interpolated by prominent players, the whole making up a notable performance. The Park will be closed for the rest of the week and reopen April 3 with Men and Women.

To-night's openings at the other houses: Kidnapped, at the People's; Reilly and Wood's company at the Arch; Sefton and Weston's company at the Lyceum; A Wife's Honor at Forepaugh's; The Lost Scout at the Standard.

Gilbert Sarony does a specialty at the Bijou this week. Indigo is the opera. The house is crowded from 11 A. M. to 10:30 P. M. every day.

The Sorcerer is the opera at the Gaiety and Star. Maud Madison, the crinoline dancer, is in the variety bill.

A deadly panic was probably averted by the presence of mind of E. S. Willard at Saturday's matinee at the Broad. In the second act, the harvest scene, the stage is covered with hay. A cloud of smoke was seen to burst from the wings and the audience, composed mainly of women and children, rushed for the exits. Several fainted and a few became hysterical. Mr. Willard came upon the stage and begged the audience to remain quiet stating that there was no possible danger. The smoke had been caused by some trouble with the electric lights. Mr. Willard's coolness reassured the audience and the performance was not interrupted further.

Nat Goodwin sang comic ditties at a smoke of the Columbia Club last Thursday.

George Holland has accepted a new play entitled The Judgment Note, by C. Wallace Walters for the Girard Avenue.

Robert Griffin Morris is now a resident of this city. His play, for Love or Money, will be produced at Forepaugh's on April 3.

J. Fred. Zimmerman has returned from his Southern trip. The attachés of the Opera House decorated the managerial sanctum with flags and flowers in honor of the event.

Harry Kernell was buried in this city last Thursday. His mother and father, who reside here, and Queenie Vassar, his wife, followed the body to the grave.

Charles K. Burns, who has been the sole agent for John S. Clark for a number of years, died at his home in this city last Friday. He had a severe attack of the grip, and during his illness his affairs have been looked after by Leland Williamson of the *Record*, who will continue in that capacity until further arrangements are made.

Adam Forepaugh, Jr's. tent circus goes out in April with C. J. Ferguson as business manager, and Harry W. Mann in advance. Treasurer Quaid, of the Standard, will dispense the pasteboards.

JOHN N. CAVANAGH.

BOSTON.

Julia Marlowe and Mrs. Drew—Gillette in The Private Secretary—Marie Jansen in South America.

[*Special to The Mirror.*]

BOSTON, March 20.

As a week ago, changes of bill are made to-night at nearly every house in the city, and the first-nighter had several attractive performances to choose from.

From a dramatic point of view the event of importance of the night was the first appearance of Julia Marlowe in the part of Constance in The Love Chase, at the Hollis Street, the interest of which was enhanced by the reappearance upon the stage of Mrs. John Drew.

From Shakespearean tragedy to the comedy of The Love Chase is an abrupt step, but Miss Marlowe proved equal to the occasion, and was as charming in Constance as in her other parts. She had the favor of the house with her from the start, and recalls were frequent. Mrs. John Drew was warmly received, and all the others shared in the honors, every part being capitally acted. The play was effectively staged, and will prove one of the most popular in Miss Marlowe's repertoire.

Second only to that in Miss Marlowe's performance was the interest in the return to the Boston stage of John Mason and Marion Manola who appeared at the Columbia in Friend Fritz. To those who remembered how the Tremont was packed when their season opened last Fall, the large audience was not a surprise.

The house was one of the largest in the Columbia's history, and the stars were received with tremendous enthusiasm. The play seemed to be well liked, and the engagement will be successful. The music was a feature.

William Gillette has not played in Boston for more than three seasons, and although some might have considered The Private Secretary a time-worn piece, yet it was greeted by a large audience at the Globe to-night.

Mr. Gillette was as amusing as of old, and kept the house in a roar. Harry Aller and Charles Bowser led in the support.

During the one week which The Ensign was played at the Boston last Fall, that great theatre was packed nightly. Judging from the indications this evening that success is to be repeated.

The enthusiasm of last season was duplicated. There was a tremendous audience, and the play was well acted, while the scenery was great.

Sol Smith Russell's popularity with Boston audiences was attested to-night by the large gathering to see him in A Poor Relation at the Tremont, where he remains for the week only.

There was a good house. The play has been changed since last seen here, and the company is strong. Russell was as droll as ever. Charles Canfield was welcomed by old friends.

The Grand Opera House has the only farce comedy in town this week, and as a result the patrons of that sort of dramatic work packed that popular house to see Two Old Cronies. The company engaged in the performance is an unusually clever one, and among the members was Jessie Villars, who repeated the hit which she made here in Sinbad last season. The Diamond Breaker is to follow 26.

At the Bowdoin Square Katie Emmett made her first appearance in Boston in Killarney. The play met with the favor of the large audience which was in attendance, and clever Miss Emmett was constantly applauded. After Dark is to follow 26.

Nothing new can be said of the business at the Museum, which continues to be as large as possible. Shore Acres has made the biggest hit the Museum has known for years, and there should be no difficulty in its running the regular season out, while it would not surprise me if a supplementary season should be found necessary. James A. Herne is being overwhelmed with congratulations for the success which his piece, his acting, and his stage management have won.

A Temperance Town continues at the Park. The company makes its twice postponed trip to Concord, N. H., to play before the State Legislature, to-morrow.

Stella C. Ainsworth made her reappearance with George E. Lothrop's forces at the Grand Museum to-night, playing Ethel Miley in The Paymaster.

The Night Owls' Beauty Show is at the Howard Athenæum this week.

A Barrel of Money is being given for the first time in Boston at the Palace this week.

The Fay Foster Burlesque company is at the Lyceum.

James Gilbert has gone to Portland, Me. to superintend the production of Patience by the Portland Operatic Club. Mr. Gilbert is to play Bunthorne. As soon as this production is made Mr. Gilbert is going to Hartford to put on The Crimes of Normandy with an amateur company and to play Gaspard. Mr. Gilbert's success in staging 1492 and Wanda has given him such a reputation in New England that he is now deluged with offers from different cities where his services as stage manager are wanted. By the way, it would not surprise me if Wanda, which has been given with success in Easthampton, Northampton and Springfield, should be tried in Boston with a professional cast before the season was over.

As was to have been expected, the Theatre of Arts and Letters met with far from a uniform treatment at the hands of Boston critics. Some found that there was nothing of good in The Squirrel Inn, while others praised it unstintedly. Everybody agreed, however, that the impersonations of Sarah McVicker and May Tyrrell were thoroughly artistic and effective. Arrangements have been completed for a return of the company to the Hollis Street on March 27. These pieces are to be given during the week. The Squirrel Inn, The Decision of the Court, The Other Woman, and The Harvest, while on the closing night of the engagement, a subscription performance is to be given, under the usual rules that govern such nights in New York.

Mildred Aldrich invited a number of her friends to her apartment to meet Julia Marlowe last Sunday afternoon. Miss Marlowe expressed her delight at the overwhelming reception she has received in Boston during the present engagement.

It seems that Boston is to have still another week of grand opera before the season is over. The great auditorium of the Boston was packed at each performance of the Lillian Durell Operatic organization last week, and everybody spoke in the warmest praise of Miss Durell's brilliant voice and her artistic singing of the parts of Marguerite and Mignon. For the week beginning April 24, Gustav Hinrichs is to present here the organization which is to appear in Philadelphia next Summer, and a number of grand operas will be given, including L'Amico Fritz, which will thus have its first hearing in Boston.

George Woodward will retire from Stuart Robson's company at the end of this season. He has been with Mr. Robson for four years.

Henry B. Harris, the assistant manager at the Columbia, had a large attendance at his benefit last night. The number of volunteers was great, and included Maurice Barrymore, Julia Arthur, Queenie Vassar, Conroy and Fox, James T. Powers and Flora Irwin.

A Mad Bargain did a phenomenal business at the Hollis Street last week; in fact, there has been only one week in the history of the house more successful.

Manager Lothrop, with his wife and child, has started for a six weeks' trip to Florida, Mexico and Southern California.

The funeral of Luke Schoolcraft was held in the Church of the Advent, 46. There were a great many theatrical people in attendance, including a large delegation from the local lodge of Elks.

Al Southerland, who made hosts of friends in Boston while he was here with Neil Burgess last year, has been renewing old acquaintances in this city during the past week.

Marie Jansen is expected to return to Boston about April 1. She has been taking a few months' vacation in South America and at last accounts was in Guatemala.

Oakland Garden has been sold and will be divided up into building lots, streets being run through the property. For a number of years this was a popular Summer resort for Bostonians and operatic and dramatic performances were given there with great success. The last season there was the Summer of 1890 when Barnum and Bailey gave The Fall of Babylon there for three months. Since then it has only been used for semi-occasional pic-nics and athletic games.

JAY B. BENTON.

CLEVELAND.

A Panic Caused by Stage Mechanism—The New Bijou—Herrmann and Other Entertainers.

[*Special to The Mirror.*]

CLEVELAND, March 20.

The Tar and Tartar, with a very different cast from the one here earlier in the season,

opened at the Lyceum to-night, the house being large. Annie Myers, the only one of the old cast remaining, did well, as did John Gilbert, who takes Fred. Frear's place.

Herrmann filled in a great three nights' engagement at the Lyceum, the orchestra being relegated to the wings at every performance. The witty professor is a great favorite here.

The Fast Mail is the bill at Jacobs' Theatre this week, where it opened to-night to a crowded house. The scenic effects of this play have never been surpassed on a local stage.

The South Before the War opened its second engagement of the season at the Star Theatre to-day, good audiences attending. The various members of the large company are peculiarly adapted to their work. Charles L. Howard scores a hit as the old darkey, and Sheffer and Baker are shining lights.

J. K. Emmet, who has been very cleverly heralded by Melville Stoltz, opens a half week's engagement at the Lyceum Thursday evening.

The Tar and Tartar left here for a long siege of one-night stands.

Men and Women and A Trip to Chinatown divide next week at the Lyceum.

Skipped by the Light of the Moon is underlined at Jacobs', and Gus Hill's World of Novelties at the Star.

A slight panic was caused at Jacobs' Theatre one night last week. The drilling machine employed in A Flag of Truce, blew up, and before the audience were fairly quieted down the stage caught fire from the electrical switch-board. One of the members of the company notified the audience to pass out quietly, which they did. The blaze was soon extinguished.

The new Bijou Theatre will be thrown open on April 3. The continuous performance system will be adopted.

The Opera House is slowly nearing completion.

Nana opened her seventh week to-day. Business large. W. M. Goodhue.

ST. LOUIS.

John Drew, Marie Wainwright and Annie Pixley Favored by Large Audiences—Barrett Entertained.

[Special to The Mirror.]

St. Louis, March 20.

John Drew opened at the Olympic to-night in The Masked Ball. It is his first appearance here as a star. The company is the original one, and includes many familiar people, who are giving an excellent performance. The attendance is very large.

Last night Marie Wainwright and her strong company opened at the Grand Opera House in her new play, The Social Swim. The action of the play is stirring, and the stage setting was most elaborate. During the latter part of the week she will give a revival of The School for Scandal. The opening performance was large.

After an absence of several seasons, Annie Pixley returned to St. Louis and opened at the Hagan last night, supported by a clever company, in Her Honor the Mayor. Later in the week two of her other plays, Miss Blythe of Duluth and the Deacon's Daughter, will be given. Miss Pixley introduced several new songs and medleys in her performance last night. The opening attendance was large and friendly.

The Power of the Press was seen again in this city at Pope's, opening at yesterday's matinee. The company is a strong one. The opening performance drew a good audience.

The Cruskeen Lawn opened at Havlin's yesterday at the matinee. The attendance was large.

Hyde's Comedians opened at the Standard at yesterday's matinee to a large audience.

The work of Wilson Barrett at the Grand Opera House during his two weeks' engagement was strong and interesting. Socially he was warmly received. Last Friday night an informal reception was given in his honor by the Elks at their rooms to which a large number of prominent citizens were invited. Last Thursday Mr. Barrett gave a professional matinee at the Grand Opera House and nearly all the professional people in town attended. The bill was Mr. Barrett's own adaptation of Belphegor.

A special St. Patrick's Day matinee was given at Pope's Theatre by George Wilson's Minstrels.

Joss Demaine spent several days last week in the city, on her way to join Henshaw and Ten Broeck's company. She is accompanied by her husband who is a non-professional, and to whom she was married since her appearance here last season in Wills' Two Old Cronies company.

W. C. Howland.

PITTSBURG.

Ali Baba Breaking the Duquesne Record—Pugilistic Disciples Excited—Theatrical Gossip.

[Special to The Mirror.]

Pittsburg, March 20.

Last week was phenomenal at the Duquesne Theatre, and this history will repeat itself this week, judging from the packed house that greeted Ali Baba to-night. Manager Henderson is highly elated over the enormous receipts for the two weeks, as all seats up to the final performance were quickly disposed of, and people eagerly availed themselves of standing-room. The Crust of Society, which comes to this house next week, promises well, as the advance sale is large.

The second week of The Country Circus opened to a large audience at the Alvin Theatre to-night, and the sale for the remainder of the engagement is good. Jane next week. Clara Morris on April 3.

Exponents of the pugilistic art pushed and crowded their way into the entrance of the Bijou Theatre to-night in their fruitless endeavor to gain admission into an already overflowing house—where James J. Corbett held forth in Gentleman Jack. Standing room will be the rule all week. Across the Potomac closed to very large business. The Drummer Boy of Gettysburg follows under the auspices of the G. A. R.

Charles A. Loder and an excellent company opened at the Grand Opera House to-night in Oh, What a Night. The house was well filled. The Leigh Sisters in their delusion dance made a great hit. Next week, The Scout.

At Harris' Theatre James H. Wallick opened to good business. The Bandit King was given, with The Cattle King underlined. Next week, The Burglar.

The Meteors opened to-night at the Academy of Music to a very large audience. James H. Hoey, Miss Raymond and Conway and Leland all made hits in their clever specialties. Reilly and Woods next week.

Paderewski will be here April 22.

Charles L. Davis was in town yesterday en route to the West. He reports Alvin Joslin doing a big business.

Dr. Carver, who appears at the Grand Opera House next week in The Scout, will probably give a professional matinee.

The employés of the various theatres will give a ball on April 6. To the women guessing nearest the number of tickets sold, a first-class excursion ticket to the World's Fair will be given.

George Walker, formerly treasurer of the Academy of Music, goes with the Meteors as manager this week. E. J. Donnelly.

CINCINNATI.

Wilson Barrett's Opening—The New South—W. T. Sweatman Takes Luke Schoolcraft's Place.

[Special to The Mirror.]

Cincinnati, March 20.

Wilson Barrett opened in Ben-My-Chree to-night at the Walnut to one of the largest houses of the season. Maud Jeffries in the leading female role furnished Barrett most efficient support, and the cast was thoroughly satisfactory. The repertoire for the week will embrace the same play Wednesday evening and Saturday matinee, Pharaoh Tuesday and Thursday evening and Hamlet, Friday. The Country Circus next week.

Alice Vincent, whose excellent work in Nanon during the Carleton Opera company's palmy days is favorably remembered in Cincinnati, created a favorable impression in Husband and Wife at the Pike to-night. The company under the management of W. H. Fitzgerald and Chas. A. Bigelow, was efficient in every respect.

The New South, with Joseph Grismer and Phœbe Davies as the joint stars, attracted a splendid audience to-night at the Grand. The play is interesting from curtain rise to denouement and Grismer and his fair wife came in for an enthusiastic curtain recall. Around the World in 120 Minutes, next week.

At Havlin's yesterday Hopkins' Trans-Oceanic Specialty company commenced its week and at both matinee and evening performance the house was crowded to the doors. John T. Kelly in McFee of Dublin next week.

The Silver King was presented in good style at Heuck's yesterday, the house being crowded. C. A. Haswin in the title role was well received. The cast was satisfactory, and Manager Baker staged the piece in a manner that conduced materially to its success. Alvin Joslin next.

The Fountain, which was closed during the past week, reopened yesterday in A Busy Day. Attendance large. Henry Crandell was clever in the leading role, and Ada Godfrey, Maud Douglass, Bessie Varse, and Sadie Peters captured the house with their dancing.

Muggs' Landing proved a potent attraction yesterday at Harris', the attendance being exceptionally large. The cast was above the average, and Manager Easton mounted the comedy in good style.

The Hyde Specialty company on Saturday evening closed one of the most successful engagements of the present season at the People's. Yesterday the London Gaiety company crowded the house afternoon and evening. Next week, Williams and Orr's Meteors.

Agnes Delaport, who joined the Tar and Tartar company at the Walnut Wednesday, replaced Addie Cora Reed in the role of Farina acceptably.

Russell's Comedians left for Chicago Wednesday night, and W. T. Sweatman last year a prominent figure in The City Directory, replaces Luke Schoolcraft in the role of Hickory.

Andy Mafflin arrived from New York on Saturday and joined the Tar and Tartar company, replacing Mr. Watson as Khartoum.

Nick Roberts' benefit at the Grand Friday afternoon was a success pecuniarily.

James McDonough.

AN OPERA HOUSE BURNED.

Honesdale, Pa., March 20.

The Honesdale Opera House was totally destroyed by fire Saturday night. Loss $12,000—partly insured.

Otto L. Schlitter.

IN MARGARET MATHER'S FAVOR.

Henry E. Walton sued Margaret Mather to recover $1,500 for twenty weeks' salary at $75 a week. The case was tried in the City Court Monday. The plaintiff testified that he was engaged by Miss Mather's manager for the term specified and dismissed before the engagement began. In affidavits, Miss Mather and her manager said there was no written contract with Walton, and on motion of her attorneys, Dittenhoefer and Gerber, the case was dismissed. A motion for a new trial will be heard in two weeks.

HAPPY NEWSDEALERS.

The second anniversary meeting and reception of the New York Newsdealers' and Stationers' Protective Association was held in the rooms of the society at 207 West Thirty-fourth Street, on Wednesday evening last.

Nearly three hundred newsdealers and their male friends from the publishing departments of many of the leading daily and weekly papers were present.

James P. Mack, chairman of the Entertainment Committee, introduced Joseph Brennan, the President of the Association, who made a tactful speech of welcome and closed after telling the purpose of the society, and dwelling with pride upon its success. He announced that it had already a large and constantly increasing membership, owed nothing, and possessed a fund of over $2,000, all of which had been accomplished in about twenty-six weeks.

After Mr. Brennan's address, songs and humorous recitations were rendered by professionals specially engaged for the occasion. Besides these, C. Hemstreet gave some amusing readings from Barry and Kipling. Fred. D. Crozier, an old newsdealer, told some funny stories, and other entertainers helped to make the audience merry. Towards midnight an elaborate supper was served in the spacious room below.

During the banquet and after the cigars were lighted, toasts were in order, and many of the members and their guests were called upon. Among the speakers were T. J. McBride, the former president of the Association, P. J. McGrath, editor of the *Newsdealer and Stationer*, Thomas Lunt of the Brooklyn society, A. B. de Frece, Editor Henry of the *Rider and Driver*, H. O. Brooks of *Broadway*, Joshua Henry of The Dramatic Mirror, and representatives from the *Press*, *Advertiser*, *Evening Post*, and *Evening Telegram*.

The following are the officers of the association:

Joseph Brennan, President; S. M. Perkins, Vice-President; W. H. McKiernan, Treasurer; P. J. McDermott, Financial Secretary; J. J. Jackson, Recording Secretary; I. M. Simms, Sergeant-at-Arms.

Among those present were:

C. B. Swift, of Philadelphia, President of the National Newsdealers' Association; Bynard McMann, Alexander Beggs, J. G. Walsh, P. Gotthold, J. W. Gunn, B. C. Pugsley, B. Hogg, George Bancker, E. J. Nieuwland, J. J. Jackson, R. M. Budd, D. Brophy, C. Beck, H. C. Bonnett, A. Connor, P. Connor, Angelo Cassio, T. F. Clinton, P. Dunn, D. G. Davis, Wm. H. Decker, J. W. Dunn, A. Dietz, M. Frank, C. Filehne, R. Farrell, C. Fagin, W. Poustall, A. Greenfield, John Gildersleeve, R. Grant, J. Gross, W. A. Heffren, D. Holland, D. A. Henderson, B. Hogg, R. Jones, R. Jewkes, E. Krause, W. Keogh, J. Klieber, S. Laming, Thomas Lunt, J. Mack, W. H. McKiernan, I. F. McBride, T. I. McBride, Joseph Morris, B. J. McPaiffe, J. Mooney, J. Michaelman, P. J. McDermott, H. Meyer, H. Malkin, D. McNamara, F. B. Mora, F. D. Marsh, H. Metzger, Thomas Norton, P. Pigott, T. Quinn, William H. Rose, C. Schneider, A. Sirirda, J. R. Sutter, J. J. Sexton, T. Sullivan, H. Semkin, B. Schlosser, Z. Thorp, H. Tietjen, Martin Wallace, L. Wieman, J. G. Walsh, J. J. Eck, S. M. Perkins, C. I. McDermott, J. M. Simoms, P. R. Candley, P. J. Canfield, D. O. Davis, J. Fucthaler, J. J. Foley, L. Jung, L. Jonas, R. Jung, Jonathan Jones, W. H. Kug, S. Laming, P. McGuire, W. H. Mayes, E. J. Nieuwland and others.

CHARLES FROHMAN TALKS.

"I see a charge has been made by some one out West that Brenson Howard's Aristocracy is based upon a piece called Hearts and Coronets," said Charles Frohman to a Mirror reporter. "The author of this play has asserted, I understand, that he sent the play to me, that I retained it for a long time, and that he then got it back again. The fact of the matter is, that I receive thousands of plays, and it is equally true that I do not read them all. A year or so ago—at about the time this play is said to have been sent to me—I was in the habit of turning over manuscripts of plays received to R. A. Roberts. At this time Mr. Roberts was ill for three months, and when he became well again, he left my employ to go to some one else. Now I have not spoken to Mr. Roberts about Hearts and Coronets, but it is quite likely that it with many others accumulated on his desk during his illness, and that when he got about again he returned it along with all the others. Neither Bronson Howard nor myself have read a line of Hearts and Coronets, and Mr. Howard never heard of the play until this accusation was made against him two weeks ago."

MULLALY BROTHERS' INTERESTS.

Among the new productions to be launched early next season will be Scott Marble's The Secret Agent. It is a romantic melodrama and will be produced on an elaborate scale. Robert E. Graham will also be seen in a new play, a farce-comedy, The Stock Broker. Both these attractions will be under the management of the Mullaly Brothers, who are successfully managing The Tar and Tartar Opera company.

A HISTORIC BUILDING BURNED.

Tremont Temple, Boston, was destroyed by fire on Saturday. The loss is about $275,000; insurance, $100,000. The Temple was at one time a theatre. It has been used for a number of purposes. Its seating capacity was 2,000.

CONFOUNDED WITH HIS BROTHER.

Edward Vroom, who claims priority in the use of the characters of Ruy Blas and Don Cæsar de Bazan in one play, has been erroneously confounded with Frederick Vroom, his brother. The former has been seen with Blue Jeans and T. W. Keene this season. The latter has not been seen in New York since he appeared in the company of Booth and Barrett.

CUES.

The Wisconsin press has had much to say in praise of the acting of Verner Clarges, of the Potter-Bellew company.

Lottie Winnett is praised for her work in Edith, the leading emotional role, in Wife for Wife. Her costumes are a feature.

This is the thirty-second week of A Breezy Time on the road. Fitz and Webster are greatly pleased with their success, and have booked the attraction up to the middle of Summer. W. S. Butterfield is business manager. His wife, Louise Muhl Mills, will return to the stage next season.

Elmer E. Vance writes to The Mirror to correct a rumor that his new play is entitled The Twentieth Century. He says this is the sub-title of the play, and that the main designation will be kept back as long as possible.

Maclyn Arbuckle, who is now playing Governor Rodman in Men and Women on the road, has been engaged by Charles Frohman to play General Kenyon in the Chicago production of The Girl I Left Behind Me.

George A. Dickson and Henry M. Talbott, managers of the Indianapolis, Dayton and Columbus Theatres and other Western theatrical enterprises, were in New York all last week.

Annie Pixley's season will end on May 15. She will go to Europe for a Summer vacation.

The Guardsman, which will succeed Americans Abroad at the Lyceum Theatre in two weeks, has a humorous story developed from the fact that an English army officer falls in love with an American heiress in the London underground railway.

Idalene Cotton, of Crane's company, is a daughter of Ben Cotton, the old-time minstrel.

Annie Russell has gone abroad with the hope of a restoration to health.

Kenyon Bishop, the soubrette, successfully underwent a dangerous surgical operation last week, and will be able to leave the private hospital where she has been treated in a few weeks.

Thomas W. Keene is resting for a fortnight on his Staten Island farm. He will undertake a Spring tour, visiting Montreal and other large cities, and will play a long engagement at a Broadway theatre next season.

The Mystic Shriners of Baltimore gave a banquet in honor of Pete Baker at the Imperial Hotel, in that city last Thursday night.

A cablegram says that it is reported that Queen Victoria will confer the honor of knighthood on Henry Irving.

Frederick Warde and Louis James will next season produce Henry IV., in which Mr. Warde will play Prince Hal; Mr. James, Falstaff; C. D. Herman, Hotspur; and H. A. Langdon, Henry IV. Mr. Warde will erect in Brooklyn a large building for storing scenery and properties, with work-rooms for the making of scenery and wardrobes.

George P. Murphy and Tim Cronin have formed a co-operation for the production of U and I. Their season opens on April 10. The company will be under the management of R. H. Brock.

Romola Tynte, who has won social patronage as a reader, entertained at the studio of J. Wells Champney, 96 Fifth Avenue, yesterday afternoon. She was assisted by C. Hayden-Coffin.

Violet Black (Mrs. Frank Lander), who replaced Mabel Bert in Little Tippett at Herrmann's, has been engaged for the rest of the season for The New South.

Gertrude Gifford's appearance as the Queen in Edward Vroom's version of Ruy Blas at the Fifth Avenue Theatre, Thursday afternoon, will be the occasion of her metropolitan debut, although she has played several months on the road.

S. Goodfriend has moved his office up Broadway to the Empire Theatre building.

Charles Frohman's company, now playing Gloriana, will produce at the Park Theatre, Philadelphia, on Friday evening, a new farce called A Shining Light. The original, in French, has not yet been produced.

Sol Smith Russell's tour closes on Saturday. He has a Chicago engagement that begins on May 1 and will continue twenty weeks.

Johnny Hickey will leave the uncertainty of the Rialto about May 1. He goes to England to embark in the mercantile business. Thespians who have been amused by his quaint and pointed remarks will sadly miss him.

Harry Lacy will do a short Spring tour with The Planter's Wife.

Roselle Knott is still successfully playing Annie Carson in The Power of the Press. The critics of the Northwest highly comment this clever actress upon her performance.

H. C. Husted has been engaged by Joseph Jefferson for Mr. Jefferson's Spring tour. Mr. Husted was with Jefferson some years ago and since then he was business manager for Mr. and Mrs. Kendal. He will be associated with Mr. and Mrs. Kendal next season.

W. R. Palmer, Jr., in advance of Larry the Lord, arrived in town on Monday.

James B. Dickson, of the recently defunct firm of Randall and Dickson, has been engaged for the business department of the Theatre of Arts and Letters.

Isaac Newton, manager of Mavourneen, will be in New York this week with headquarters at Augustus Pitou's offices.

The Crust of Society company, headed by Carrie Turner, has just completed a wonderful week's business at Baltimore.

Amelie Edwards will play Pompadour with James O'Neill in Fontenelle for the rest of the season. She took the part at very short notice, and received the compliment of an offer to continue. Aside from looking the part, she is graceful and dramatic.

FOREIGN PLAYS AND PLAYERS.

The European Stage Chronicled and Criticised by Mirror Correspondents—Mascagni's Early Troubles.

ROME, March 5

In answer to a friend who was questioning the celebrated composer respecting his life prior to Cavalleria Rusticana, Mascagni said:

"Your question brings me back to the days of my vagabond life—to the most difficult days of my life—to the time when I was nothing and the dreams of my twenty-two years ended the most frequently in a 'yawn of hunger.' And what an appetite I had in those days!

"I was in the Milan Conservatory from 1881 to 1884, and professors and fellow-pupils were all equally kind to me. It was there in 1882 that Maffei's translation of Heine's "Wilhelm Ratcliff" first came under my notice. The verses sounded like music to my ears, and I found myself declaiming them aloud to myself during the night, striding up and down my cell-like room all the while. In fact, I became so thoroughly in love with the dark drama that Tom and Wilhelm seemed to accompany me wherever I was. Even in my sleep I dreamed of them, and it was in a dream that I composed the love duet between Wilhelm and Maria, and I knew no peace till I had composed at least three pieces of what I intended to have been my first opera. I kept working at this opera till 1883, then I left the Conservatory to earn my daily crust as sub-director of a wandering company of operetta singers. The poor devil of a manager gave me five francs per day—as regularly as his business allowed him to do so. How often did I not wish my superior director a good cold in the head, which might oblige him to remain in bed, and raise me to his stool and bâton. But no, he persisted in braving all weathers, without sign of a sneeze.

"At last the inevitable occurred. Our manager suspended payment and we were all scattered to the winds. I returned to my family in Leghorn much crestfallen.

"Six months later the same poor manager asked me if I would rejoin him. He had engaged a new company, and was going to open the Foudo Theatre of Naples. I accepted eagerly. The Foudo Theatre of Naples seemed a promise of Paradise to me. Once more our unfortunate manager failed, but I continued at the theatre under another manager, and this time we were so successful that we were all engaged for Genoa for the Carnival of 1885. After Genoa, the company travelled to Alexandria (in Italy), Modena, Ancona and Ascoli. In Ascoli the tide turned, and we also were once more turned—adrift! Some good friends, however, who heard snatches of my Ratcliff, advanced me a sum of money to enable me to continue my studies, and I set to work with enthusiasm, composing the symphony, intermezzo, and the whole fourth act of my beloved opera. When my money was finished, however, I found it necessary to seek other work in order to live. Meanwhile I had to sell my watch, chain, and a gold ring to buy myself food.

"At last, one morning, I received another engagement for the Foudo Theatre of Naples and 100 francs for my traveling expenses. This time my manager was the Duke of Cicellas. The company was dissolved at the end of six weeks.

"Meanwhile I continued working at my Ratcliff, which grew in my love as I saw its volume increase. I looked upon it as a miser looks upon his gold. All my future lay in that opera, I then thought. And how I dreamed of that future in my long walks to Posilipo, Portice, and the Villa, with my eyes fixed on the luminous waters over which, methought I saw Ratcliff's spirits floating before my vision!

"I remained at the Fouda under Maresca, and with him afterwards recommenced a wandering tour, till one day we reached Cerignola, where I finally settled. Maresca paid me ten francs a day (two dollars), enough to keep my wife and self. Being tired of this wandering life, I left Maresca's company and remained in Cerignola as teacher of music. Maresca was so irate, however, that my wife and I had to be concealed in the country house of some friends to escape his fury. We had sent on our luggage previously with the portmanteau containing my Ratcliff.

"We left quietly after the last performance of the company in the town. Never shall I forget that journey. It was so intensely cold, that my poor wife could scarcely open her hands, when we reached our destination—that is, a solitary house in the midst of a solitary country, during the darkest hour of a Winter night. No one expected us. However, a blazing fire was soon lit, but there was nothing to eat and no bed to lie upon. So, wrapping ourselves up as best we could, we watched for the morning, which seemed as if it would never come. In the morning, I soon perceived that my wife and I were taken for two lovers who had eloped. That would have mattered little if we could have found something warm to eat and drink. At last an old hen was sacrificed to us, and in due time my poor wife was restored to warmth and spirits.

"At the end of three days the brother-in-law of the mayor of Cerignola came to see us, and told us that Maresca had left, vowing vengeance on me and mine forever after. Thus reassured, my wife and I returned to Cerignola. There the local bank advanced me 500 francs (one hundred dollars) to set up a house of my own—which I paid back quarterly.

"Oh, what a glad day it was, when my wife and I could sleep in our own bed, and sit at our own table, and eat food prepared in our own kitchen instead of living as we had hitherto done in second-rate inns. Wife and I looked at each other with tears of gratitude in our eyes and pressed each other's hands in silence, for we could not speak. I inwardly blessed the good people of Cerignola, who had adopted us as children of their own. At first, however, lessons were rare—and it required all the economy in the world to keep the pot boiling. Sometimes, *entre nous*, it did not boil at all.

"But my friends, the Syndic and all, who had persuaded me to abandon my wandering life, created a post in the town for me—a post, which had never previously existed, even in their dreams—the post of orchestral director. They first asked me if I could teach all the instruments necessary for an orchestra. I boldly said I could, and the post was given to me. The first six months, I merely taught the theory of each instrument, which I knew thoroughly, and, as all the instruments were at my disposal I taught myself to play them all, from the contrabass to the harp. At the end of six months I could play them all, and teach them. I think I earned right well the 100 francs per month, allotted to me by the municipal authorities. I found time, also, to work at my Ratcliff and in 1888, I had nearly finished it, when I felt a longing to set the Cavalleria Rusticana to music. I wrote to a friend to ask him to prepare the libretto for me. He refused. I appealed to another friend, he also refused. I re-appealed to my first friend, and he at last consented.

"Souzogno's concourse was then open, and I determined to try my fortunes.

"Whilst waiting for this libretto—all I could think of was the end—with the words, '*They have killed Turridu*,' the words haunted me and I knew that the orchestral phrase here must be of the greatest power to make any sensation.

"How it happened I cannot tell, but the finale flashed before me like lightning one day as I was going to give a lesson in Canossa. I retained the same sevenths as in my dream, and thus did I begin the opera by the end.

"The first day I began to write the first bars of the Cavalleria Rusticana my first child was born. It was Feb. 3, 1889. I called her Mimi.

"In February, 1890, I went to Rome to present my opera to the 'judges,' who thought it worthy of a public trial in the theatre.

"I returned to Cerignola, my brain on fire. Then I was called to Milan, for the copying of the parts, then again to Cerignola, and finally I had to go to Rome for the rehearsals. How to do this, I did not know, for I was penniless, and I could not again appeal to my Cerignola friends. Fortunately Souzogno came to the rescue and anticipated a few hundreds of francs.

"Oh, what days of hopes and fears were those! I see them again, as if it were yesterday. I see now the Costanzi Theatre, only half full for the first performance, and I see again before me, all those arms raised in the air, and gesticulating as if in threat. Their shouts of applause seemed yells and hisses to me. I was indeed so painfully excited, that at the second performance, I begged that the lights should be lowered, when I was called forth. The public frightened me, when it only thought of cheering me! As you see, my life prior to the Cavalleria belongs to Ratcliff which I hope to finish in my little house of Cerignola and on the same little white deal table, on which I wrote the Cavalleria from its first note to the last. What will be the fate of my life's dream, Ratcliff, I cannot tell. But I shall always cherish it as my favorite child—who comforted me, when I had naught else in the world then to comfort me."

I thought that this account of Mascagni's ante-Cavalleria life might interest you better than anything else I could tell you at the present moment. And I think it is a *primeur*.

S. P. Q. R.

Theatrical Doings in Holland.

AMSTERDAM, March 5.—The public of Amsterdam has been having a taste of what English burlesques are, and whether it is that the very novelty of the entertainment has caught the fancy of the audiences, or that it could become permanently popular here, the result of the experiment has been most satisfactory. It was quite a venture for Percy Hutchinson to bring over the Royal English Burlesque company, and produce such essentially local and thoroughly Anglo-Saxon burlesques as Faust and Carmen Up to Date. The Grand Theatre was crowded evening after evening, and the pretty girls of the company were prime favorites at once. Managers Van Lier, of the Grand Theatre, are deserving of praise for their go-ahead spirit. Of course it is almost unnecessary to say that many of the too local and too English hits in the burlesques were lost on our Dutch audiences, but still enough was understood to make them enjoyable. The Dutch have the decided "bump" for languages, as a rule, and much time and attention are devoted both in the schools here and in private to the study of foreign tongues. English, French and German being quite familiar, and even much spoken among the better classes, so that attractions from other countries have a better chance here than in other strange lands. The "Ta-ra-ra-boom-de-ay" was sung and danced by Alice Brandon, and the public seldom allowed her to escape with two encores; the same was also the case with the Sisters Don in their Snake Dance. A second visit of Mr. Hutchinson's troupe will be looked forward to with pleasure.

Managers Prot and Son have struck oil with their last production, and have carried off the first-prize in the theatrical lottery here this Winter. Millocker's Poor Jonathan has been a veritable bonanza for the Frascati Theatre, and indeed could continue being so for many a week to come, and it is only to be regretted that owing to prior engagements it will shortly have to be taken off the boards. The house has been sold out repeatedly several days in advance. The additional drawing-card in the Poor Jonathan besides the amusing and tuneful operetta, the capital company of the Frascati Theatre, and the appropriate costuming and setting for which this resort is proverbial, has been the special engagement and first appearance in a new sphere of action of two Amsterdam celebrities, whose very names are hosts in themselves. These two new competitors for public favor in the field of comic opera bid fair to win as much popularity and cash in this genre as in the songs and music acts which gave them name and local fame. Chretienni and Solser were respectively the stars in the two largest and most frequented music halls of Amsterdam. There they became known, and as has often happened in every large city, it got to be quite the thing to go and hear them. And now that they are playing at a first-class place of amusement, our fashionable theatregoers avail themselves gladly of the chance to see them. Chretienni was until now for the Dutch public what Paulus in Paris is for the boulevards: *le chanteur de couplets*, whilst Solser was what he is still, a low comedian, who is bound to make his mark everywhere. In the Poor Jonathan, Solser played the title role, whilst Chretienne was the Impresario Quickly.

A. J. G.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

Out drew largely again, and Wednesday night Mixed Up filled the house once more. So highly elated were the audience that a personal request was made to Mr. Shea that he reproduce Mixed Up on Saturday night, with which he complied, and the house was packed. When Mr. Shea again favors this city with his presence, he may rest assured that his patronage will not be any less than it was last week. N. S. Wood in Out in the Streets to fair business 13. Reed Band, local, in concert 15 to the capacity of the house.——FAMILY THEATRE (Harry Davis, manager): Business continues good.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Local attraction 13-18.——ACADEMY OF MUSIC (John D. Mishler, manager): A very pleasing performance of Little Nugget, with Bertie Conway in the title role 8. The Cannon Ball Express was well presented 10. Charles A. Loder, with a good co., gave a very laughable performance of Oh, What a Night! to a packed house 13. Charles L. Davis in Alvin Joslin to a good house 13. The Operator pleased a well-filled house 14.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Charles A. Loder in Oh, What a Night! 8; big business. McGibbney Family 9 drew poorly. Ezra Kendall in A Pair of Kids amused a large house 13. Alvin Joslin 14, slim attendance.——ITEMS: Charles A. Loder is a former resident of our city, and during his recent stay here was kept busy renewing old acquaintances.—Arthur Dunn, formerly of The Babes in the Wood co., joined the Ezra Kendall co. here to appear with them during their Philadelphia engagement.—H. A. Maxwell has succeeded James H. Marcus in the Alvin Joslin co.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): A Pair of Kids 8; large house. The Operator 11; good business.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): A Royal Slave 13; light house. Only a Farmer's Daughter 16.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Charles A. Loder in Oh, What a Night! drew a good-sized house 9, and well-pleased audience. Whallen and Martell's The South Before the War, a unique and decidedly pleasing performance, drew to the capacity of the house 13.——ITEMS: The ushers will hold their first annual benefit April 1. The attraction will be the Two Johns.—The Elks will hold their second benefit in the Opera House April 5. Madeline Merli in Frou-Frou will be the attraction.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (F. F. Kleckner, manager): The Burglar 10; very good house.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): Reading-Stanton co. in repertoire 11 at popular prices, good co.; general satisfaction. Jean Voorhees in Only a Farmer's Daughter 14; fair business and satisfactory performance.——ITEMS: Herbert A. Carr, lately with The White Squadron co., has been spending a short vacation here with relatives. During his stay he gave a recital in the Presbyterian Chapel for the benefit of the church.—Eva Tanguay, the soubrette with the R. and S. co., made quite an impression here.—Manager Gleason has a suit against Robert Mantell for breach of contract.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Limited Mail 13; good business. Gorman's Minstrels had a large house 16, and locals had the house 17. Louis Aldrich and Henry Bergman in his original role, supported by an excellent co., in The Senator, will have a good house 20. Mr. Bergman is the uncle of one of our most enterprising business men. The Stowaway 21.——SPRAY: We were all pained to hear of the sudden death of Luke Schoolcraft at Cincinnati 13. He was a great favorite and had many warm friends here. Newport Lodge of Elks, whose guest he has been many times, sent a handsome floral tribute. The floral device—and poor Schoolcraft was very fond of flowers—was a massive anchor of Maréchal Neil roses on a bed of white lilies, surmounted by a white dove bearing a spray of forget-me-nots (the flower of the Elks). A goodly delegation from Newport lodge, including your correspondent, attended the funeral from the Church of the Advent in Boston, 16.—The many pilgrims from here who spent inauguration week in Washington speak in most glowing terms of the reception by Washington Lodge of Elks during their visit.

WOONSOCKET.—OPERA HOUSE (George E. Haines, manager): Gorman's Minstrels 11; good house.——MUSIC HALL: Fay Foster co. 11; small house.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Bottom of the Sea 10; fair business.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Spooner Comedy co. closed the third week of a very successful engagement.——ITEM: B. S. Spooner, of the Spooner co., says this city breaks the record for repertoire business.

TENNESSEE.

COLUMBIA.—GRAND OPERA HOUSE (J. R. Cox, manager): W. S. Cleveland's Minstrels 10; good business.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Zo-Zo, the Magic Queen, drew a good house 9.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Prodigal Father played a return engagement 10, 11 to packed houses, although Lent is generally observed here. Society turned out in force.——THE BIJOU (J. H. Miller, manager): The Bijou was crowded to see The Smugglers presented 14. The play seemed to have been well received.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzy, business manager): Men and Women 17; medium business; inclement weather. Maclyn Arbuckle, who essayed the part of Governor Rodman, acquitted himself very creditably, which was extremely gratifying to his many friends in this city, where he resided before joining the profession. Primrose and West's Minstrels 8. The entertainment was the best that has been seen here for several seasons. Lillian Lewis in Lady Lil and Therese Raquin to fair business 9, 10.

HOUSTON.—OPERA HOUSE: Dr. Bill was given to a well-pleased audience 6. Lost in New York 7, 8, with matinée, to fair business. The Wife was presented to a large house 8; good co. and satisfactory performance.——ITEM: Ovide Musin, the violinist, was billed to appear at the Opera House 9. When the audience had assembled, Mr. Musin came before the curtain and stated that he had come to the city on the guaranty of F. H. Colby for $200. That gentleman failing to make the guarantee good, and the audience not being large enough to justify the performance, the admission would be returned at the door.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Uncle Hiram 9; crowded house; performance unsatisfactory.

M'KINNEY.—OPERA HOUSE (W. H. Sims, manager): Professor Goshann, the French mind reader, failed to draw 6, 7. Mrs. General Tom Thumb and Lilliputians to a small audience 7.——ITEM: The house changed hands 1, Jesse Shain retiring. W. H. Sims has leased the house for one year.

PALESTINE.—TEMPLE OPERA HOUSE (C. F. and O. B. Sawyer, managers): Harper and Taylor's Dramatic co. 6-11; fair business. They gave two performances 11 to good business, and divided the receipts with the Women's Relief Home.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Huntley Comedy co. 8, 9; small business.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): A large audience greeted Mrs. Tom Thumb and her co. of lilliputians 16.——ITEM: Your correspondent had a very pleasant call during the week from Walter E. Perkins, of the Men and Women co., who played during the week in Dallas.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): A. H. Woodhull, supported by a good co., presented Uncle Hiram 6, matinée and night, to good houses. Men and Women was presented for the first time by Charles Frohman's excellent co. to a packed house 8. Primrose and West's Minstrels 9, matinée and night, to fair houses; performance very satisfactory. Lillian Lewis presented Therese Raquin 11, matinée, and Lady Lil at night, to good houses.

MARLIN.—KING'S OPERA HOUSE (G. A. King, manager): Huntley Comedy co. 6-11; fair business. Black Flag 7; good play but poor house, on account of bad weather.——ITEM: The Huntley Comedy co recently changed their route, and will make a tour of the Pacific coast for the next three or four months.

WACO.—GARLAND OPERA HOUSE (I. P. Garland, manager): Lillian Lewis and a fairly selected co. 7 presented Therese Raquin, matinée, and Lady Lil night, to fair business. Primrose and West's Minstrels 10; packed house.

HAVASOTA.—OPERA HOUSE: (Harper and Taylor, managers): J. H. Huntley Comedy co. to good business 2-4.

WAXAHACHIE.—GIBSON OPERA HOUSE (C. W. Gibson, manager): J. H. Huntley 10, 11; large business; well-pleased audience.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Bostonians 6 8 to S. R. O. nightly. The principals were dined and wined by prominent society people. Charming Jessie Bartlett Davis was the centre of attraction. She sang every night owing to numerous requests from friends. She was the recipient of several floral offerings.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Manola-Mason co. in Friend Fritz to a good house, although the weather was very unfavorable, 11.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Two Old Cronies 11; large business. The Manola-Mason co., return engagement, 15; immense business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Tar and Tartar drew a large and appreciative audience 6. Frank Mayo in Davy Crockett to small business 9.——ELKS: The Petersburg Lodge B. P. O. E. will have an anniversary benefit April 4.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): The season closed 10 with an excellent presentation of Tar and Tartar to a fair house.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): The Tar and Tartar 7; crowded house. The Froth of Society 9. This was the first performance of Mrs. Frank Leslie's drama, taken from "Le Demi-Monde." Although, for various good reasons, the co. were not up in their lines, and many awkward breaks occurred, the play was well received, and promises to draw. The co. is a strong one, notably Joseph Haworth and Emily Rigl. The Seidl-Juch Concert 10; a magnificent performance, which deserved a better house.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): The Froth of Society 10, 11 made a success. Joseph Haworth and Emily Rigl play the principal roles. Mrs. Frank Leslie, who translated the play, directed the performance. Digby Bell Opera co. in Jupiter 13-25; large and well-pleased houses.——MOZART ACADEMY OF MUSIC (Ed. Hamilton Cahill, manager): Seidl's Orchestra 11; large and well-pleased house.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heiliz, manager): Alba Heywood in Edgewood Folks to a light house 8. Mr. Heywood is an excellent entertainer.——OLYMPIC THEATRE (Mark Wilson, manager): The event of the week was the benefit on 7 for Manager Wilson. The house was crowded; net receipts, $1,500. Alone in London 6-12 is on but not doing well.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (E. S. Cady, manager): George Wilson's Minstrels 8; small house. Field and Hanson's Variety co. 10 to a small house.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Clara Morris 9. Marie Wainwright 10 delighted a large audience with School for Scandal. Hole in the Ground 11; small house. Jane 15; S. R. O., and pleased everybody.——GRAND OPERA HOUSE (O. C. Genther, manager): Hart's Boston Novelty co. 9-11; good business. John Griffith's Faust co. 13-15; fair business.——ITEM: Patrons of Jane were quite surprised to find the genial Al. Levi the business manager of that excellent co., and many and sincere were the wishes for success and good luck tendered by his fellow townsmen.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Tar and Tartar 11; crowded house at advanced prices. Gross, $875. Performance unsatisfactory, as people advertised were not in the cast.

GRAFTON.—RINKMAN OPERA HOUSE (George Rinkman, manager): Killarney and the Rhine 3; fair business. Ariel Sextette Concert co. 10; Nelson and Morton's All-Star co. 13, 14.——ITEM: Owing to the Lenten season business has not been good here.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Clemenceau Case had a fair-sized audience, principally men, 8. Schilling's Minstrels 18.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Buchanan Comedy co. 6-11; good business.

JANESVILLE.—GRAND OPERA HOUSE (Myers Brothers, managers): The Two Sisters 11; large and well-pleased audience.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): George Hamler co. 6-11; good houses.

OSHKOSH.—GRAND OPERA HOUSE: Maude Granger in The Fringe of Society 10; very good house.

RACINE.—BELLE CITY OPERA HOUSE (Frank T. Miller, manager): Annie Ward Tiffany as Lady Blarney pleased a good-sized audience 7. Lilly Clay's Gaiety co. 11; large business.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Power of the Press 7; large audience. Theodore Thomas Concert 8; S. R. O. at advanced prices.

CANADA.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Rich and Van Osten's Boston Ideal Opera co. 13; fair business.

LONDON.—THE GRAND (A. E. Roote, manager): Marshall P. Wilder 8 to a small house. Rev. T. De Witt Talmage followed 10 to a very large audience. There is no deduction to draw from this, out the public in general now find the treat they missed in Wilder. The Edith Rosa Concert co. played a return date 11 to miserable business.——ITEM: Julius Scott has left this city for his home in Kansas.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Marshall P. Wilder 7; fair house. This was Mr. Wilder's first visit to St. Thomas, but he soon won his way into the hearts of his audience.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Rosina Vokes and her clever co. presented The Paper Chase for the first time here and met with a decided success 9-11. George Grossmith delighted large and fashionable audiences 13, 14. Jane 20-25.——ACADEMY OF MUSIC (Fred. C. Whitney, manager): The Span of Life 20-25.——TORONTO OPERA HOUSE (J. B. Morris, manager) Skipped by the Light of the Moon to fair business 13-18. Shadows of a Great City 20-25.——ITEM: The Theatrical Mechanics' benefit on 10 netted the association $800.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that each department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

ALVIN JOSLIN (Charles L. Davis): Wheeling, W. Va., March 21, Zanesville, O., 23, Springfield 24, Middletown 25, Cincinnati 27-April 1, Chillicothe 3, Washington C. H. 4, Troy 5, Findlay 6, Tiffin 7.

A FAIR REBEL (Edward R. Mawson, mgr.): Bloomington, Ill., March 21, Peoria 22, 23, Galesburg 24, 25.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Buffalo, N. Y., March 20-22 Rochester 23-25.

AROUND THE WORLD IN EIGHTY DAYS (W. J. Fleming, manager): Greensburg, Pa., March 22, Latrobe 23, Connellsville 24, McKeesport 25, Johnstown 27, Altoona 28.

ALASKA (Chase and Benton, mgrs.): Elwood, Ind., March 21, Frankfort 22, Marion 23, Kokomo 24, Lousansport 25.

A BUSY DAY: (W. E. Flack, mgr.): Cincinnati, O., March 20-25, Louisville, Ky., 27-April 1. Richmond, Ind., 3, Springfield, O., 4, Cambridge 5, Canal Dover 6, Akron 7, Warren 8.

ALI BABA (David Henderson, mgr.): Pittsburg, Pa., March 13-25.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): New York city Feb. 6—indefinite.

ARISTOCRACY: Chicago, Ill., Feb. 20-March 25.

A BREEZY TIME (Fitz and Webster): Detroit, Mich., March 20-25, Adrian 27, Lima, O., 28, Fort Wayne, Ind., 29, Marion 30, Union City 31, Lafayette April 1.

AFTER DARK (W. A. Brady, mgr.): Baltimore, Md., March 20-25.

ARIZONA JOE: Amesbury, Mass., March 21, Portsmouth, N. H., 22, Exeter 23, Nashua 24, 25, Lowell, Mass., 27-29, Newark, N. J., 30 April 1.

ARBERG DRAMATIC: Chicago, Ill., March 13-April 1.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New York city April 3—indefinite.

ANNIE PIXLEY: St. Louis, Mo., March 20-25.

ABE SPITZ STOCK (Abe Spitz, mgr.): Cincinnati, O., March 20-April 8.

ANNIE MITCHELL: Bethlehem, Pa., March 20-25, Bridgeton, N. J., 27-April 1.

AROUND THE WORLD IN 120 MINUTES: Louisville, Ky., March 20-25, Cincinnati, O., 27-April 1, Columbus 3-8.

A FAIR REBEL (Malley and Lamb, mgrs.) Flint, Mich., March 21, Bay City 22, East Saginaw 23, Muskegon 25, Grand Rapids 27-29.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Chicago, Ill., March 13-25, Boston, Mass., 27-April 8.

BRINK OF SOCIETY: Chicago, Ill., March 20-25.

BARNES AND SUMNER'S PLAYERS: Boone, Ia., March 20-25.

BOBBY GAYLOR (W. A. Brady, mgr.): Paterson, N. J., March 21, 22.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Norfolk, Va., March 21, Soldiers' Home 22, Suffolk 24, Petersburg 24, Richmond 25, New York city 27-April 1.

BOSTON COMEDY (H. Price Webber, manager): Winthrop, Me., March 20-22.

BLACK CROOK: New York city Sept. 4—indefinite.

BARREL OF MONEY (George H. Nicolai, manager): Boston, Mass., March 20-25.

BELOW ZERO: Ottawa, Ill., March 20-25, Jacksonville 27-April 1.

BALDWIN-MELVILLE (W. S. Baldwin, mgr.): Atlanta, Ga., March 20-April 1.

CHARLES DICKSON (Incog. George W. Lederer, L. mgr.): Newburg, N. Y., March 21, Peekskill 22, Yonkers 23, Mt. Vernon 24, Orange, N. J., 25, Jersey City 27-April 1.

CURRENT CASH: New York city March 20-25.

CHARLES A. LODER: Bittsburg, Pa., March 20-25.

CHARLES A. GARDNER (Sidney R. Ellis, manager): Grand Island, Neb., March 21, Lincoln 22, Council Bluffs, Ia., 23, Sioux City 24, 25, Omaha, Neb., 27-29, Des Moines, Ia., 30, Marshalltown 31, Cedar Rapids April 1, Lyons 3, Dubuque 4, Decorah 5, Lacrosse, Wis., 6, Winona, Minn., 7, Eau Claire, Wis., 8.

CHARLES PROHMAN'S COMEDIANS (Frank Murray, mgr.): New York city Feb. 13 indefinite.

COGHLAN COMEDY (John T. Sullivan, mgr.): New York city March 14—indefinite.

CARRIE LOUIS (Howard Wall, mgr.): Van Wert, O., March 20-25, Huntington, Ind., 27-April 1, Rome 3-8.

CHARITY BALL (Fred DuBois, mgr.): Knoxville, Tenn., March 21, Chattanooga 22, Rome, Ga., 23, Atlanta 24, 25, Savannah 27, Augusta, 28, Columbia, S. C., 29, Wilmington, N. C., 30, Richmond, Va., 31-April 1, Washington, D. C., 3-8.

CIRCUS Day: Girardville, Pa., March 21, Lansford 22.

CLARA MORRIS (Edwin H. Price, mgr.): Wilmington, Del., March 23.

CRUISKEEN LAWN: St. Louis, Mo., March 20-25.

COUNTRY CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Pittsburg, Pa., March 13-25.

COUNTRY CIRCUS No. 2 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Memphis, Tenn., March 20-22.

CHARLES B. HANFORD (Julius Cæsar): Greenville, Ia., March 21, Oskaloosa 22, Newton 23, Iowa City 24, Cedar Rapids 25.

CAROLYN GAGE (Kent Thomas, mgr.): Montesano, Wash., March 21, Centralia 22, Chehalis 23, 24, Portland, Ore., 27-April 1.

CLEMENCEAU CASE (Bruning and Latta, managers): Council Bluffs, Ia., March 21.

CORSE PAYTON: Maysville, Mo., March 20-25, Lincoln, Neb., 27-April 1.

CASINO COMEDY (Charles J. Smith, mgr.): Kaukaunee, Wis., March 21, Wrightstown 22, 23, De Pere 24, 25, Green Bay 27, 28, Oconto 29, 30, Peshtigo 31-April 1, Marinette 3, 4, Menominee, Mich., 5, 6, Iron Mountain 7, 8.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): New York city March 20-April 1.

DANGERS OF A GREAT CITY (Dore Davidson, manager): Philadelphia, Pa., March 20-25.

DANIEL SULLY: Chicago, Ill., March 13-25, Cincinnati, O., April 3-8.

DR. BILL (George W. Sammis, mgr.): Dallas Tex., March 21, 22, Tyler 23, Shreveport, La., 24, 25, Texarkana, Tex., 27, Hot Springs, Ark., 28, Little Rock 29, 30, Pine Bluff 31, Helena April 1, Memphis 3-5, Jackson 6, Clarksville 7, Evansville, Ind., 8.

DANGER SIGNAL (Edward J. Abram, mgr.): Omaha, Neb., March 20-25, Des Moines, Ia., 24-27, Marshalltown 28, Cedar Rapids 29, Dubuque 30, Rockford, Ill., 31, Janesville, Wis., April 1.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Elmira, N. Y., March 20, Scranton, Pa., 21, Wilkesbarre 24, Reading 25, Philadelphia 27-April 1, Pittsburg 3-8.

DENMAN THOMPSON (E. A. McFarland, mgr.): Utica, N. Y., March 21, Amsterdam 22, Troy 23-25, Albany 27-29, Poughkeepsie 30, Newburg 31, Yonkers April 1, Providence, R. I., 3-8.

DAN A. KELLY (James B. Deicher, mgr.): Grand Rapids, Mich., March 20-25, Detroit 27-April 1.

EUNICE (Opera bouffe: William Pottle, Jr., mgr.): Alton, Ill., April 3-8.

ELEONORA DUSE (C. and T. Rosenfeld, managers): Chicago, Ill., March 20-April 8.

E. H. SOTHERN (H. E. Warner, acting mgr.): Denver, Col., March 20-25.

EIGHT BELLS (Thomas R. Perry, acting manager): Kansas City, Mo., March 20-25, Atchison, Kans., 27, Lincoln, Neb., 28, Council Bluffs, Ia., 29, Ottumwa 30, Burlington, Ia., 31, Quincy, Ill., April 1 St. Louis, Mo., 3-8.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Chicago, Ill., March 20-25, South Chicago 27, 28, Joliet 29, Peoria 30, Galesburg 31, Davenport, Ia., April 1, Omaha, Neb., 3-5, St. Joseph, Mo., 6, Topeka, Kans., 7, Wichita 8.

E. S. WILLARD (A. M. Palmer, mgr.): Brooklyn, N. Y., March 20-25.

EVANS AND HOEY (W. D. Mann, mgr.): Chicago, Ill., March 20-25.

EMMA WELLS: Essex, Ont., March 21, Leamington 22-28.

FIRE PATROL (A. Y. Pearson, mgr.): Vincennes, Ind., March 22, Rockville 23, Crawfordsville 24, Terre Haute 25, St. Louis, Mo., 27-April 1.

FAIRIES' WELL (W. H. Powers, mgr.): Columbus, O., March 23-25, Indianapolis, Ind., 30-April 1.

FANNY DAVENPORT (Marcus Mayer, mgr.): St. Paul, Minn., March 20-25, Omaha, Neb., 27-April 1, Chicago, Ill., 3-8.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Kenton, Ohio, March 21, Kent 22, Alliance 23, Beaver Falls, Pa., 24, Butler 25, Kittanning 27, Huntingdon 28, Sunbury 29, Milton 30, Scranton 31-April 1, Carbondale 3, Pittston 4, Plymouth 5, Wilkesbarre 6, Mauch Chunk 7, Easton 8.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Cleveland, O., March 20-25, Cincinnati 27-April 1, Philadelphia, Pa., 3-8.

FRANK MAYO: Gloversville, N. Y., March 21, Mechanicsville 22, Cohoes 23, Troy 24, 25.

FANNY RICE (G. W. Purdy, mgr.): Mobile, Ala., March 21, Pensacola, Fla., 22, Montgomery, Ala., 23, Atlanta, Ga., 24, 25, St. Augustine, Fla., 27-April 1.

FABIO ROMANI (Aiden Benedict, mgr.): Anderson, Ind., March 21, Muncie 22, Richmond 23, Connersville 24, Madison 25.

FLAG OF TRUCE (Walter Sanford, manager): Brooklyn, N. Y., March 20-25.

FROTH OF SOCIETY: (C. M. Roscoe, mgr.): New Orleans, La., March 20-25.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Kalamazoo, Mich., March 21, 22, Detroit 23-25, Toronto, Ont., 27-April 1, Buffalo, N. Y., 3-5, Auburn 6, 7, Rome 8.

FRIENDS (Arthur A. Lotto, acting mgr.): Nashville, Tenn., March 20-22.

GRAHAM EARLE: Petersburg, Ind., March 20-25.

GUS WILLIAMS (George W. June, mgr.): Crawfordsville, Ind., March 21, Lafayette 22, Danville, Ill., 23, Bloomington 24, Decatur 25, St. Louis, Mo., 27-April 1.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Tacoma, Wash., March 21, Seattle 22-25.

GLEN-DA-LOUGH (W. H. Powers, mgr.): Brooklyn, N. Y., March 20-25.

GIRL SPY: Chardon, O., March 20-25.

GRAY AND STEVENS: Dubuque, Ia., March 21, Elgin, Ill., 22, Rockford 23, 24, Racine, Wis., 25, Milwaukee 27-April 1, Fond du Lac 3, 4, Sheboygan 5, 6 Oshkosh 7, 8.

GRIMES' CELLAR DOOR (J. B. Mackie): Rochester, N. Y., March 20-25.

GRISMER-DAVIES (W. A. Brady, mgr.): Cincinnati, O., March 20-25, St. Louis, Mo., 27-April 1.

GLORIANA No. 1 (Charles Frohman, mgr.): Philadelphia, Pa., March 20-25, Washington, D. C., 27-April 1.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Elwood, Ind., March 21, Frankfort 22, Marion 23, Kokomo 24, Logansport 25.

HOSS AND HOSS (W. G. Smyth, mgr.): New York city March 13-April 8.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Chicago, Ill., March 20-April 1.

HUNTLEY COMEDY: Fort Worth, Tex., March 20-25, Dallas 27-April 1, Paris 3-8.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Jacksonville, Ill., March 21, Louisiana, Mo., 22, Quincy, Ill., 23, Keokuk, Ia., 24, Burlington 25.

HUSBAND AND WIFE: Cincinnati, O., March 20-25.

HALLEN AND HART (James Jay Brady, mgr.): Louisville, Ky., March 20-25.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): Baltimore, Md., March 20-25.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Aurora, Ill., March 21, Freeport 22, Savannah 23, Dubuque, Ia., 24, 25, Independence 27, Waterloo 28, Mason City 29, Decorah 30, Austin, Minn., 31-April 1, Red Wing 3, Chippewa Falls, Wis., 4, Eau Claire 5, Neitsville 6, Marshfield 7, Stephens Point 8.

ISAAC PAYTON: Parsons, Kans., March 20-25, Winfield 27-April 1.

IS MARRIAGE A FAILURE? (W. J. Cowan, mgr.): Helena, Mont., March 21, Bozeman 22, Livingston 23, Dickinson 25, Mandan, N. D., 27, Bismarck 28, Valley City 29, Castleton 30, Fargo 31, Grand Forks April 1, Grafton 3, Crookston, Minn., 4, Brainerd 6, St. Cloud 8.

HARPER AND TAYLOR DRAMATIC: Longview, Tex., March 20-25, Texarkana 27-April 1.

JOSHUA SIMPKINS (Reno and Ford, managers): Littleton, N. H., March 21, Lebanon 22, Claremont 23, Keene 24, Concord 25.

JARBEAU (Jeff. D. Bernstein, mgr.): Albany, N. Y., March 21, Troy 22, Springfield, Mass., 23, Northampton 24, Westfield 25, Hartford, Conn., 27, Holyoke, Mass., 28, Worcester 29, Salem 30, Fitchburg 31, Haverhill April 1, Newark, N. J., 3-8.

J. H. WALLICK (J. L. Ungerer, mgr.): Pittsburg, Pa., March 20-April 1, Detroit, Mich., 3-8.

JOHN L. SULLIVAN: Atlanta, Ga., March 21, Columbus 22, Birmingham, Ala., 23, Meridian, Miss., 24, Mobile, Ala., 25.

JANE (No. 1, Charles Frohman, mgr.): Baltimore, Md., March 20-25.

JULIA MARLOWE (Fred. Stinson, mgr.): Boston, Mass., March 6-25, Philadelphia, Pa., April 3-8.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): Harlem, N. Y., March 20-25.

JEFFREYS LEWIS: (Arthur C. Aiston, mgr.): Dover, N. H., March 21, Lowell, Mass., 22, Fitchburg 23, Holyoke 24, 25, Columbus, O., April 3-5.

JANE COOMBS: Columbus, Neb., March 21, Fremont 22, Wahoo 23, Omaha 24, 25, Yankton, N. D., 27, Sioux Falls 28.

JAMES O'NEILL (W. F. Connor, mgr.): Galesburg, Ill., March 21, Streator 22, Joliet 23, Aurora 24, 25.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): St. Louis, Mo., March 20-25.

J. K. EMMET: Detroit, Mich., March 20-22, Cleveland, O., 23-25, New York city 27-April 8.

JOSEPH MURPHY (John E. Cotey, mgr.): Providence, R. I., March 20-22, Pawtucket 23, Taunton, Mass., 24, Brockton 25.

JAMES J. CORBETT (W. A. Brady, mgr.): Pittsburg, Pa., March 20-25, Montreal, P. Q., April 3-8.

JANE (No. 2, Charles Frohman, mgr.): Toronto, Ont., March 20-25, Montreal, P. Q., April 3-8.

JOHN GRIFFITH (W. O. Edwards, mgr.): Cadiz, O., March 21, Uniontown 22, Canal Dover 23, Akron 24, Mansfield 25, Columbus 27-April 1.

KATIE PUTNAM: Jamestown, N. D., March 21.

KATIE EMMETT (Harry Williams, mgr.): Boston, Mass., March 20-25.

KIDNAPPED (W. C. Anderson, mgr.): Boston, Mass., March 20-25, Philadelphia, Pa., 27-April 1, Baltimore, Md., 3-8.

KENTUCKY GIRL (John C. Fox, mgr.): Pittsfield, Mass., March 21, North Adams 22, Albany, N. Y., 23-25, Montreal, P. Q., April 3-8.

KATE CLAXTON: Minneapolis, Minn., March 20-25.

LILLIAN TUCKER (C. C. Vaught, mgr.): Quebec, P. Q., March 6—indefinite.

LATER ON (T. W. Dinkins, manager): Washington, D. C., March 20-25, New York city 27-April 1.

LARRY THE LORD: Kansas City, Mo., March 20-25, Denver, Col., 27-April 1, Colorado Springs 3, Pueblo 4, Leadville 5, Aspen 6, Grand Junction 7, Ogden, Utah, 8.

LILLIAN LEWIS: St. Paul, Minn., March 20-25.

LIMITED MAIL (Elmer E. Vance, mgr.): Springfield, Mass., March 21, Hartford, Conn., 22,

23, New Bedford, Mass., 24, Meriden, Conn., 25, Brooklyn, N. Y., 27-April 1, New Haven, Conn., 3, Bridgeport 4, Danbury 5, Stamford 6, Yonkers, N. Y., 7, Poughkeepsie 8.

LITTLE NUGGET: Washington, Pa., March 21, Butler 22, Beaver Falls 23, East Liverpool, O., 24, Martins Ferry, 25.

LABADIE-ROWELL: Dixon, Ill., March 22, Sterling, 23.

LOST PARADISE (Charles Frohman, mgr.): Jackson, Mich., March 21, East Saginaw 22, Bay City 23, Grand Rapids 24.

LEWIS MORRISON (Edward J. Abram, mgr.): Milwaukee, Wis., March 20-25, Oshkosh 27, Stevens Point 28, Ashland 29, West Superior 30, Duluth, Minn., 31-April 2, St. Paul 3-8.

LYCEUM THEATRE (Frohman's): New York city, Nov. 23-April 2.

LEORA LANE: Cheyenne, Wyo., March 20-25.

LYCEUM THEATRE (Snarpley's): Salina, Kans., March 20-25.

LEW AND LOTTIE WATERS: Frankfort, Neb., March 21, Greenleaf 22, Washington 23, Belleville 24, Concordia 25.

LOST IN NEW YORK: Memphis, Tenn., March 20-22, Cairo, Ill., 23, Paducah, Ky., 24, Clarksville, Tenn., 25, Nashville 27-April 1, Louisville, Ky., 2-8.

LEONZO BROTHERS: Steubenville, O., March 21-23, East Liverpool 24, 25.

MANOLA-MASON COMEDY (Lowell Mason, mgr.): Boston, Mass., March 20-April 2.

MAVOURNEEN (Augustus Pitou mgr.): Jersey City, N. J., March 20-25.

MELVILLE SISTERS (John W. Barry, mgr.): Chillicothe, O., March 20-25, Ironton 27-April 1.

MME. MODJESKA (Frank L. Perley, manager): Des Moines, Ia., March 23.

MRS. W. J. FLORENCE: Lincoln, Neb., March 20, 22, Denver, Col., April 2-8.

MIDNIGHT ALARM (Charles H. Young, mgr.): Columbus, O., March 20-22.

MERRY COBBLER (Bertram and Willard, mgrs.): Ottumwa, Ia., March 23, Albia 24, Knoxville 25, Oskaloosa 27, Newton 28, Boone 29, Jefferson 30, Carroll 31, Mt. Carmel April 1, Atlantic 3, Red Oak 4, Omaha, Neb., 6-8.

MY JACK (Walter Sanford, mgr.): Chicago, Ill., March 6-25.

MINNA GALE HAYNES (Abbey, Schoeffel and Grau, mgrs.): New York city March 20-25, Boston, Mass., 27-April 2.

MINNIE LESTER (George E. Mitchell, mgr.): Rondout, N. Y., March 20-25.

MASTER AND MAN (C. D. McCall, mgr.): Buffalo, N. Y., March 20-25.

MAUDE SILLMAN (W. G. Snelling, mgr.): Cobleskill, N. Y., March 21, 22, Oxford 23-25, Cortland April 3-8.

MABEL PAIGE (W. H. Beasley, mgr.): Macon, Ga., March 20-25.

MORA-WILLIAMS (Fred. Williams, mgr.): Cortland, N. Y., March 20-25, Wilkesbarre, Pa., 27-April 1, Binghamton, N. Y., 3-8.

MISS HELVETT: Grand Rapids, Mich., March 22.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Springfield, O., March 23-29, Columbus 30-April 2.

MEN AND WOMEN (Charles Frohman, mgr.): Washington, D. C., March 20-26.

MARIE WAINWRIGHT (Julian Magnus, mgr.): St. Louis, Mo., March 20-25.

MADELINE MERLI (Fred. Schwartz, mgr.): Philadelphia, Pa., March 20-25.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Chicago, Ill., March 20-April 2, Grand Rapids, Mich., 3-8.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): Brooklyn, N. Y., March 13-25.

MOOR: Rochester, N. Y., March 20-22 Trenton, N. J., 23.

NOSS JOLLITY (H. Noss, mgr.): Xenia, O., March 21, London 22, Soldiers' Home 24, Franklin, 25, Elwood, Ind., 27, Anderson 28, Frankfort 29-30, Columbus 31, Shelbyville April 1, Rushville 3, Connersville 4, Muncie 5, Winchester 6, Union City 7, Bellefontaine 8.

N. S. WOOD: Wilkesbarre, Pa., March 21, Hazleton 22, Reading 24, Allentown 25.

NATURAL GAS: Rochester, N. Y., March 21, Johnstown 22, Troy 23, Paterson, N. J., 24, Trenton 25, New York city 27-April 2.

NOBODY'S CLAIM (E. A. Warren, mgr.): Louisville Ky., March 20-25.

NUTMEG MATCH (Sol Litt, acting mgr.): Brooklyn, N. Y., March 20-25.

NAT C. GOODWIN (George J. Appleton, mgr.): Philadelphia, Pa., March 23-25.

OLE OLSON (Clay Lambert, mgr.): Spokane, Wash., March 25.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Rochester, Pa., March 21, Braddock 22, Monongahela City 23, Chartenia 24, Belle Vernon 25, Uniontown 27, Connellsville 28, Frostburg, Md., 29, Cumberland 30, Martinsburg 31-April 1, Washington, D. C., 3-8.

OLD HOMESTEAD (E. A. McFarland, mgr.): Omaha, Neb., March 20-22, Lincoln 23, Des Moines, Ia., 24, 25, Galesburg, Ill., 27, Peoria 28, Bloomington 29, Springfield 30, Decatur 31, East St. Louis April 1, St. Louis, Mo., 3-8.

OLIVER BYRON (J. P. Johnson, mgr.): Rockford, Ill., March 21, Dubuque, Ia., 22, Lacrosse, Wis., 23, Winona, Minn., 24, Stillwater 25, St. Paul 27-April 2, Minneapolis 3-8.

OLD JED PROUTY: Elmira, N. Y., March 30.

OLE OLSON (Ed. R. Salter, mgr.): Montreal, P. Q., Can., 20-25, Watertown, N. Y., 27, Utica 28, Schenectady 29, Troy 30, Albany 31-April 2.

OLD SOLDIER: Rome, N. Y., March 22, Ilion 23, Herkimer 24, Glens Falls 25, Ticonderoga 27, Ballston 28, Johnstown 29, Little Falls 30, Norwich 31.

O'DOWD'S NEIGHBORS (Eugene Wellington, mgr.): Exeter, N. H., March 21, Manchester 22, Nashua 23, Chelsea, Mass., 24, Lowell 25.

PAY TRAIN (Dittmar Brothers, mgrs.): Middletown, O., March 21, Springfield 22, Urbana 23, Richmond, Ind., 24, Anderson 25, Chicago, Ill., 27-April 2, Kankakee 3, Champaign 4, Mattoon 5, Centralia 6, Cairo 7, Paducah, Ky., 8.

PAIR OF KIDS (Ezra Kendall, mgr.): Philadelphia, Pa., March 20-25.

POLICE PATROL: Haverhill, Mass., March 21, Lawrence 22, Worcester 23-25.

POWER OF GOLD (Walter Sanford, mgr.): New York city March 20-25.

PRIVATE SECRETARY: Boston, Mass., March 20-April 2.

PRODIGAL FATHER: Decatur, Ill., March 21, Springfield 22.

PAIGE'S PLAYERS (George W. Paige, mgr.): Tracy, Minn., March 20-22, Marshall 23-25.

POWER OF THE PRESS (Max Zoliner, acting mgr.): St. Louis, Mo., March 20-25, Chicago, Ill., 27-April 2, Cleveland, O., 3-8.

PETE BAKER (Wilbur Harlan, manager): Cincinnati, O., March 20-25.

PAUL KAUVAR: Muncie, Ind., March 21, Marion 22, Lafayette 23, Logansport 24, Fort Wayne 25, Columbus, O., 27, Springfield 28, Dayton 29, Indianapolis, Ind., 30-April 2.

PECK'S BAD BOY: Indianapolis, Ind., March 20-25, Columbus, O., 27-April 2.

PETE PETERSON: Detroit, Mich., March 20-25.

ROLAND REED (E. B. Jack, mgr.): Washington, D. C., March 20-25, Jersey City, N. J., April 3-8.

R. D. MACLEAN MARIE PRESCOTT (F. H. Bowly, mgr.): Denver, Col., March 20-25, Lawrence, Kans., 27, Ft. Scott 29, 30, Kansas City, Mo., April 3-5, Sedalia 6, 7, Jefferson City 8.

ROSINA VOKES (Clarence Fleming, mgr.): Troy, N. Y., March 20-22, Albany 23-25, Brooklyn, April 3-8.

R. G. MANTELL (Proctor and Turner, mgrs.): Peoria, Ill., March 21, Quincy 22, Davenport, Ia., 23, Burlington 24, Ottumwa 25.

RICHARD MANSFIELD (John P. Slocum, mgr.): Harlem, N. Y., March 20-25.

RILEY DRAMATIC: Maysville, Ky., March 21-25.

ROBERT DOWNING (Will McConnell, mgr.): Philadelphia, Pa., March 20-25, New York city 27-April 2, Brooklyn 3-8.

REDDY THE MAIL GIRL (Carl Brehm, mgr.): Mt. Sterling, Ill., March 21, Beardstown 22, Virginia 23, Havana 24, Canton 25.

RICE'S SURPRISE PARTY (1492): Bangor, Me., March 21, Augusta 22, Lewiston 23, 24, Manchester, N. H., 25, Lawrence, Mass., 27, Haverhill 28, Northampton 29, Springfield 30, Hartford, Conn., 31, New Haven April 1.

RAMSAY MORRIS COMEDY: New York city March 20-April 2.

RICKETTS-MATHEWS: Charleston, S. C., March 20-April 2.

RAMBLER FROM CLARE (Dan McCarthy, mgr.): Ogdensburg, N. Y., March 21, Watertown 22, Syracuse 23-25, Baltimore, Md., 27-April 1, Brooklyn, N. Y., 3-8.

RAYMUND SURPRISE COMEDY: New Windsor, Ill., March 20-22, New Boston 23-25.

ROYCE AND LASSING: Columbus, Ind., March 21, Shelbyville 22, Liberty 24, Oxford, O., 25, Franklin 27, Miamisburg 29, Piqua April 1, Sidney 3.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassenforder, mgr.): Carthage, Ill., March 21, Joplin, Mo., 22, Nevada, Ill., 23, Fort Scott, Kans., 24, Sedalia, Mo., 25, Jefferson City 27, Mexico 28, Moberly 29, Chillicothe 30.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Boston, Mass., March 20-25.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.): Wilmington, Del., March 22.

SPAN OF LIFE (H. S. Taylor, mgr.): Toronto, Ont., March 20-25, Newark, N. J., 27-April 2, New York city 3-8.

ST. FELIX SISTERS: Montgomery, Ala., April 3-8.

STILL ALARM (Joseph Arthur, mgr.): Washington, D. C., March 20-25.

SILVER KING (Carl A. Haswin, mgr.): Cincinnati, O., March 20-25.

SOCIETY FAD (John H. Russell, mgr.): Terre Haute, Ind., March 23, Indianapolis 24, 25, St. Louis, Mo., 27-April 2, Chicago, Ill., 3-8.

SKIPPED BY THE LIGHT OF THE MOON: Syracuse, N. Y., March 20-22, Rochester 23-25, Cleveland, O., 27-April 2.

SIDETRACKED: Newark, N. J., March 20-25, New York city 27-April 2.

SHADOW DETECTIVE: Grand Rapids, Mich., March 20-25, Detroit 27-April 2.

SAWTELLE DRAMATIC: Carbondale, Pa., March 20-25.

SUPERBA (Hanlons; Edwin Warner, mgr.): Des Moines, Ia., March 21.

SPOONER COMEDY (B. S. Spooner, mgr.): Marshalltown, Ia., March 20-25, Sioux City 27-April 2, Des Moines 3-8.

SI PLUNKARD (J. C. Lewis, mgr.): Fredonia, Kans., March 21, Cherry Vale 22, Coffeyville 23, Independence 24, Chanute 25.

SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): Cleveland, O., March 20-25, New York city 27-April 2.

SIBERIA: New York City March 20-25.

STUART ROBSON (W. R. Hayden, mgr.): Worcester, Mass., March 22.

SPIDER AND FLY, Eastern (Edward P. Hilton, mgr.): Butte City, Mont., March 20-22, Helena 23, 24, Bozeman 25, Livingston 27, Jamestown, N. D., 28, Winnipeg, Man., 30-April 2, Grand Forks, N. D., 3, Fargo 6, Brainerd, Minn., 7, Superior, Wis., 8.

THEATRE OF ARTS AND LETTERS: New York city March 23, Northampton, Mass., 24, New Haven, Conn., 25 Providence, R. I., 27-April 2, Washington, D. C., 3-8.

THE SENATOR: Lynn, Mass., March 21, 22.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Aurora, Ind., March 21, Franklin, O., 22, Miamisburg 23, Kenton 24, Fremont 25, Toledo 27-April 2.

THE VOODOO (Gus Bothner, mgr.): Muscatine, Ia., March 21, Burlington 22, Keokuk 23, Hannibal, Mo., 24, St. Joseph 25, Kansas City 27-April 2.

TEXAS STEER (Hoyt and Thomas, managers): Philadelphia, Pa., March 20-25.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.

THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 23—indefinite.

THE DAZZLER (George H. Murray, manager): New York city March 13-25.

TRIP TO CHINATOWN No. 2, (Hoyt and Thomas, mgrs.): Indianapolis, Ind., March 20-22, Columbus, O., April 2.

TWO SISTERS (George W. River, mgr.) Corry, Pa., March 21, Hornellsville, N. Y., 22, Binghamton 23.

THE STOWAWAY (Litt and Davis, mgrs.): Newport, R. I., March 21, Salem, Mass., 22, Gloucester 23, Manchester, N. H., 24, Laconia 25, Keene, N. H., April 3, Fitchburg, Mass., 4, Worcester 5, 6, Dover, N. H., 7, Portsmouth 8.

TWO OLD CRONIES (Anderson's): Boston, Mass., March 20-25, Syracuse, N. Y., 27-29, Rochester 30-April 2.

THE ENSIGN (Litt and Davis, mgrs.): Boston, Mass. March 20-April 2, Salem 3, New Bedford 4, Lynn 5, Taunton 6, Lawrence 7, Haverhill 8.

TUXEDO (George Thatcher, mgr.): Chicago, Ill., March 20-April 2.

THE HUSTLER (William T. Keough, mgr.): Chester, Pa., March 21, Camden, N. J., 22, Trenton 23, Easton, Pa., 24, Birmingham, Conn., 25, Providence, R. I., 27-April 2, Woonsocket 3, Lowell, Mass., 4, Nashua, N. H., 5, Manchester 6, Concord 7, Fall River, Mass., 8.

THE DAGO (F. O. Singer, mgr.): Brooklyn, E. D., March 20-25.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Newcastle, Pa., March 20-25, Altoona April 3-5, Harrisburg 6-8.

THE LEAVENWORTH CASE (Frank Carlos Griffith, mgr.): Corning, N. Y., March 21, Penn Yan 22, Buffalo 23-25.

TRIP TO CHINATOWN No. 1 (Hoyt and Thomas, mgrs.): Indianapolis, Ind., March 20-22, Columbus, O., 23-25.

ULLIE AKERSTROM (Gus Bernard, mgr.): New Haven, Conn., March 20-22, South Norwalk 23-25.

UNCLE JOSH SPRUCEBY: Plymouth, Ind., March 21, South Bend 22, Benton Harbor, Mich., 24, Joliet, Ill., 25.

U AND I (Richardson and Libbey, mgrs.): Seneca Falls, N. Y., March 21, Auburn 22, Ithaca 23, Binghamton 24, Cohoes 25, Albany 27-29, Schenectady 30, South Adams, Mass., April 1.

UNCLE TOM'S CABIN (Davis'): Salem, O., March 21, Alliance 22, Canton 23, Massillon 24, Akron 25.

WAITE COMEDY: Wilkesbarre, Pa., March 20-25.

WALKER WHITESIDE (W. F. Henderson, mgr.): Altoona, Pa., March 21.

WADE-LEBOUVE (F. P. Prescott, mgr.): Chatfield, Minn., March 20-22, Plainview 23-25, St. Charles 27-29.

WIFE FOR WIFE (T. H. and G. W. Winnett, mgrs.): Bloosic Falls, N. Y., March 21.

WILFRED CLARKE (Charles A. Steele, mgr.): Mahanoy City, Pa., March 21, Shamokin 22, Lancaster 23.

WAIFS OF NEW YORK: Buffalo, N. Y., March 20-25.

W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 30—indefinite.

WHITE SQUADRON (A. Y. Pearson, mgr.): Minneapolis, Minn., March 20-25, Duluth 27, 28, Superior, Wis., 29, Eau Claire 30, Winona, Minn., 31, La Crosse, Wis., April 1, Dubuque, Ia., 3, Ottumwa 5, Oskaloosa 6.

WESTON COMEDIANS: Green Bay, Wis., March 20-25.

WILSON BARRETT: Cincinnati, O., March 20-25, Milwaukee, Wis., 27-April 1, Philadelphia, Pa., 3-8.

WOS VONSON (John Hogarty, mgr.): New Bedford, Mass., March 21, Lynn 22, Lawrence 23, Haverhill 25, Worcester 27, Springfield 28, Holyoke 29, Northampton 30, New Britain, Conn., 31, Hartford April 1, Boston, Mass., 3-8.

ZEB THE CLODHOPPER (Young and Kaufmann, mgrs.): Jerseyville, Ill., March 21, Carollton 22, Carlinville 23, Virginia 25, Beardstown 27.

OPERA AND CONCERT.

ANDREWS OPERA: Evansville, Ind., March 20-25, Frankfort, Ky., 27-29, Paris 30-April 2.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): San Francisco, Cal., March 13-April 8.

BOSTON IDEAL COMIC OPERA (Rich and Van Osten, mgrs.): Lansing, Mich., March 27, Ionia 28, Greenville 29, 30, Manistee 31, Ludington April 1.

CALHOUN OPERA: Phœnix, Ariz., March 20-22, Tucson 23-25, Silver City, N. M., 27, El Paso, Tex., 28-30, Albuquerque, N. M., 31, Las Vegas April 1, Trinidad, Col., 3, 4.

CORINNE OPERA BURLESQUE (Mrs. Jennie Kimball, manager): Providence, R. I., March 20-25.

DUFF OPERA: New York city Feb. 27-April 2.

DESHON OPERA: Mobile, Ala., March 20-25, Nashville, Tenn., 27-31.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Philadelphia, Pa., March 20-April 2.

DIGBY BELL OPERA (J. H. Palser, manager): Philadelphia, Pa., March 20-25, Elmira, N. Y., 26.

FENCING MASTER (J. M. Hill, mgr.): Buffalo, N. Y., March 20-25.

FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Chicago, Ill., March 6-April 2.

FERENCZY OPERA: New York city Jan. 9-April 28.

GEORGE GROSSMITH CONCERT: New York city March 20-25.

ISLE OF CHAMPAGNE (Thos. Q. Seabrooke): Chicago, Ill., March 20-April 2.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): New York city Dec 26-April 2.

MCGIBNEY FAMILY: York, Pa., March 21, Mechanicsburg 23, Carlisle 24, Middletown 25, Lykens 27, Minersville 28, Schuylkill Haven 29, Reading 30, Tamaqua 31, Lehighton April 1, Allentown 3, Stroudsburg 4, Newton, N. J., 5, Hackettstown 6, Lambertville 7, Trenton 8.

NASHVILLE STUDENTS: Pierce, Neb., March 21, Pender 27.

OVIDE MUSIN: (R. E. Johnston, manager): St. Augustine, Fla., March 21, Orlando 22, Ocala 23, Fernandina 24, Brunswick, Ga., 25, Savannah 27, Charleston, S. C., 28, Spartanburg 29, Greenville 30, Athens, Ga., 31, Atlanta April 1, Nashville, Tenn., 3.

PAULINE HALL OPERA (George B. McLellan, mgr.): Worcester, Mass., March 22.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Augusta, Ga., March 21, Columbia, S. C., 22, Charleston 23, 24, Wilmington, N. C., 25, Norfolk, Va., 27, 28, Petersburg 29.

TAR AND TARTAR (C. R. Hallaly, mgr.): Cleveland, O., March 20-22, Canton 23, Warren 24, Youngstown 25, Mansfield 27, Akron 28, Tiffin 29, Findlay 30, Sandusky 31.

TORBETT CONCERT: Red Oak, Ia., March 21, Villesca 22, Atlantic 23, Corning 24, Creston 25.

WHITNEY MOCKRIDGE CONCERT: Bay City, Mich., March 21, Flint 22, Detroit 23, Toledo, O., 24, Oberlin 25, Cleveland 27, Akron 28, Erie, Pa., 29, Buffalo, N. Y., 30, Chicago, Ill., 31-April 2.

WILBUR OPERA: Portland, Me., March 20-25.

VARIETY AND BURLESQUE.

ADA DIXON: Philadelphia, Pa., March 20-April 2.

BOSTON NOVELTY (H. A. Hart, mgr.): Chicago, Ill., March 20-25.

CITY CLUB: Chicago, Ill., March 23-25, Louisville, Ky., 27-April 1, Cleveland, O., 3-8.

CREOLES (Downing's): Brooklyn, E. D., March 20-25.

CYR BROTHERS SPECIALTY: Detroit, Mich., March 20-25.

CITY SPORTS: Cincinnati, O., March 20-25.

ENGLISH GIRLS (Turner's): West Superior, Wis., March 21, Ashland 22, Hurley 23, Rhinelander 24, Merrill 25, Grand Rapids, Mich., 27, Monteith 28, Portage, Wis., 29, Sheboygan 30, Fond du Lac April 1, Green Bay 3, Oconto 4, Marinette 6, Menominee, Mich., 7, Iron Mountain 8.

FRENCH FOLLY: Washington, D. C., March 20-25.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Providence, R. I., March 20-25, New Haven, Conn., 27-April 2.

GEORGE DIXON: New York City March 13-25.

GUS HILL NOVELTIES: Toledo, O., March 20-25, Cleveland 27-April 2.

HYDE'S COMEDIANS: St. Louis, Mo., March 20-25.

HARRY WILLIAMS' OWN: Baltimore, Md., March 20-25.

HOWARD'S ATHENÆUM (John D. Hopkins, mgr.): New York city March 20-25.

HARRY WILLIAMS' METEORS: Pittsburg, Pa., March 20-25.

HOPKINS TRANS-OCEANICS: Cincinnati, O., March 20-25.

HENRY BURLESQUE: Jersey City, N. J., March 20-25.

IRWIN BROS. SPECIALTY: Newark, N. J., March 20-25.

LONDON SPORTS: Newark, N. J., March 20-25.

LONDON GAIETY GIRLS: Cincinnati, O., March 20-25, Chicago, Ill., 27-April 2, Milwaukee, Wis., 3-8.

LENTON BROTHERS' SPECIALTY: Baltimore, Md., March 20-25.

MAY RUSSELL: Buffalo, N. Y., March 20-25.

MARIE SANGER: Philadelphia, Pa., March 20-25.

NEW YORK ATHENÆUM (Punch Robinson, mgr.): Geneva, N. Y., March 20-25, Hornellsville 27-April 2, Schenectady 3-8.

NIGHT OWLS: Boston, Mass., March 20-25, New York city 27-April 2.

PARIS GAIETY GIRLS: Chicago, Ill., March 20-25.

PARISIAN FOLLY (Abe Spitz, mgr.): Chicago, Ill., March 20-25.

ROSE HILL FOLLY: New York city March 20-25.

REILLY AND WOODS: Philadelphia, Pa., March 20-25.

SEPTON AND GATSON: Philadelphia, Pa., March 20-April 2.

TONY PASTOR: New York city Oct. 31—indefinite.

WEBER AND FIELDS' VARIETY: (C. F. Cromwell, mgr.): Brooklyn, E. D., March 20-25, Brooklyn 27-April 2, Philadelphia, Pa., 3-8.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Cedar Rapids, Ia., March 21, Waterloo 22, Dubuque 23, La Crosse, Wis., 24, Winona, Minn., 25, Duluth 27, Eau Claire, Wis., 28.

BARLOW BROTHERS: Lafayette, Ind., March 21, Logansport 22, Grand Rapids, Mich., 27, 28, Bay City 29, East Saginaw 30, Port Huron 31.

GEORGE WILSON: Springfield, Ill., March 21, Decatur 22, Bloomington 23, Peoria 24, Streator 25.

GORMANS' MINSTRELS: Gloucester, Mass., March 22, Haverhill 23, Lowell 24, Lawrence 25, Portsmouth, N. H., 27, Bath, Me., 28, Bangor 29, Belfast 30, Augusta April 1.

PRIMROSE AND WEST (D. W. Truss, mgr.): Riverside, Cal., March 21, San Bernardino 22, Los Angeles 23-25, San Francisco 27-April 8.

SCHILLING'S MINSTRELS: Owatonna, Minn., March 21, St. Peter 22, Mankato 23.

SWEENEY, ALVIDO AND GOETZE: South Chicago, Ill., March 21, Buchanan, Mich., 22, South Bend, Ind., 23, Michigan City 24, La Porte 25.

SPECIALTY ENTERTAINMENTS.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Little Falls, N. Y., March 20-22, Utica 23-25, Syracuse 27-29, Cortland 30-April 1.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Butler, Mo., March 21, Harrisonville 22, Warrensburg 24, 25, Fulton 27, 28, St. Charles 31-April 1, Mt. Vernon, Ill., 3, 4.

BARNUM AND BAILEY'S CIRCUS: New York city March 28-April 25.

BILL NYE A. P. BURBANK (H. B. Thearle, mgr.): Red Bluff, Cal., March 21, Roseburg, Ore., 23, Albany 24, Eugene 25, Portland 27, Centralia, Wash., 28, Olympia 29, Tacoma 30, Victoria, B. C., 31, Nanaimo April 1, Vancouver 3, New Whatcom, Wash., 4, Seattle 5, Ellensburg 6, Pendleton, Ore., 7, Spokane, Wash., 8.

COTTON'S DONKEY CIRCUS: Chicago, Ill., March 6-April 2.

ELI PERKINS: Brownwood, Tex., March 21, Cleburne 22, Hillsboro 23, Taylor 24, Georgetown 25, San Marco 27, Uvalde 28, San Antonio 29, Weatherford 30, Colorado 31.

FLINT, THE MESMERIST (L. J. Meacham, mgr.): Pittsburg, Kans., March 20-25, Springfield, Mo., 27-April 1, Hutchinson, Kans., 3-8.

HENRY PISCUS CIRCUS: Philadelphia, Pa., Dec. 5-April 8.

J. WHEELER DAVIDSON: Denver, Col., March 25.

MARO (Magician): West Branch, Ia., March 21, Davenport 22, Des Moines 23, Iowa Falls 24, Winfield 25.

MARSHALL P. WILDER (M. W. Pinkney, mgr.): Monmouth, Ill., March 21, Duluth, Minn., 22.

PROF. POWELL: Watertown, N. Y., March 21.

PROF. HERRMANN: Meadville, Pa., March 21, Jamestown 22, Bradford 23, Hornellsville, N. Y., 24, Elmira 25, Brooklyn 27-April 2.

ROSSWELL AND VICTOR (Hypnotists): Indianapolis, Ind., March 20-25.

W. C. COUP: New York city Feb. 27-April 8.

DATES AHEAD.

[Received too late for classification.]

DEVIL'S WISH: Frankfort, Ind., March 25, Goshen 26, South Bend 29, Grand Rapids, Mich., April 3-8.

HAMLER'S PLAYERS: New London, Wis., March 20-25, Appleton 27-April 1.

KITTIE RHOADES: Altoona, Pa., March 20-25, Johnstown 27-April 2.

MUGGS' LANDING: Cincinnati, O., March 20-25.

MYSTIC STAR (Warner and Nelson, mgrs.): Arlington, Md., March 27-29, Oakland 30-April 1, Harrisonville 3-5, Chestertown 6-8.

PROFESSOR J. HART (Illusionist): Albany, Ga., March 20-22, Thomasville 23-25.

SAM T. JACK'S CREOLES: Canton, O., March 21, Youngstown 22, McKeesport, Pa., 23, Cumberland, Md., 24, Hagerstown 25, Washington, D. C., 27-April 2, Baltimore, Md., 3-8.

THE COLONEL (Oscar P. Sisson, mgr.): Galveston, Tex., March 21, 22, San Antonio 25, Austin 27.

WORLD (J. Z. Little, mgr.): Kankakee, Ill., March 21, Danville 22, Brazil, Ind., 23, Washington 24, New Albany 25, Franklin 27, Shelbyville 28, Richmond 29, Muncie 30.

OPEN TIME.

This department is for the exclusive use of our subscribers in the "United States Theatres" and "Managers' Directory" columns.

ALEXANDRIA, LA.: Alexandria Opera House in March.

ATLANTIC, IOWA: Opera House, March 29, April 1, 4-8, 20-27, 29-May 6, 22-June 3.

BERWICK, PA.: P. O. S. of A. Opera House, March 27-31.

BROOKLYN, E. D., N. Y.: Bedford Avenue Theatre weeks May 1, 8 and 15.

CANAL DOVER, OHIO: Big 4 Opera House, April 15-20, May 2-13.

COLUMBUS, KANS.: Columbus Opera House, April, and May.

EAST STROUDSBURG, PA.: Academy of Music, March 20-25, April 17-22, May 2-15.

FAYETTEVILLE, ARK.: March, April and May.

FORT SCOTT, KANS.: Davidson Opera House, March 25-31, April 3-4, 6-14, May 2-5, 8-31.

GOUVERNEUR, N. Y.: Union Hall Opera House, March 20-31, April 1, 3, 4, 8-29, May 8-18, 20-31.

GRAND RAPIDS, MICH.: Powers' Grand Opera House, April 8-15, 24-26, May 1-13, 26-31.

LOCKPORT, N. Y.: Hodge Opera House, March 27-April 1, 10-15, 17-22, 24-29, May 15-June 3.

MT. CARMEL, PA.: G. A. R. Opera House, March 21-April 4.

MT. MORRIS, N. Y.: March 29-31, April, May 8-31.

PHŒNIX, ARIZ.: Devereaux Opera House, March 28, April 1.

SHAMOKIN, PA.: G. A. R. Opera House, April 3, 4, 24.

ST. JOHNS, N. B.: St. Johns Opera House, March 20-31, April 1, 27-30, May 24-31.

TYRONE, PA.: Academy of Music, April 18-20, May 1-11, 15, 16, 25-31.

URBANA, O.: City Opera House, April 5-8, 22, 24-29.

VINTON, IOWA: Watson's Opera House, March and April.

WINCHESTER, KY.: Winchester Opera House, March 27, April 15, 24, May 27.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the postoffice. Circulars and newspapers excluded.

Arnot, Josephine	Golden, Richard	Nobles, Milton
Addison, Grace	Hanley, Lawrence	Osborn, Rose
Adams, Geo. H.	Hudson, Wilbur	Ogden, W. R.
Atherton, D.	Hatch, William	Ormond, Fred.
Askin, Harry	Hanchett, David	Power, Tyrone
Aldridge, Bristow	Hart, Gussie	Pabst, Margaret
Bellman, Al	Heege, Gus	Marher
Britton, John Albert	Hunts, Mrs. Henry S.	Power, Littledale
Bancroft, Helen	Hitchcock, Raymond	Parker, Nelle
Boag, William	Hanford, Edw	Russell, Addie
Bevins, James	Hassan, E. J.	Ramo, I. K.
Berkley, Louis D.	Haines, Nat	Rose, Fanny O.
Bonner, Marjorie	James, O. P.	Rea, Mrs. Frank
Baker, Lewis	Juen, Emma	Reigl, Emma
Bailey, Helen M.	Jackson, Thomas E.	Ransom, Mrs. Robt.
Belgarde, Adele	Jessel, J. A.	Robinson, A. Gordon
Bateman, Victory	Knight, Mrs. Geo. S.	Ripley, Howard C.
Bird, Geo. F.	Kemper, Collin	Snyder, Lenore
Brand, John C.	Louise, Jeannette	Scott, R. A.
Chase, Charles M.	La Clair, Louis	Sherwood, Mollie
Chase, Marion	Lawrence, Len.	Shields, Tillie
Callahan, Joseph	Leake, J. Frank	Stetson, John
Carr, Madge	Laschelle, Mr.	Simmonson, Seth
Clifton, Lilian	Lauder, Frank	Symns, W. C.
Cramer, F. C. F.	Mandell, A.	Scott-Siddons, Frances
Chester, Katie	Mantell, Robert	Sylvester, T. J.
Cooley, A. W.	Martin, Guy	Shattuck, F. E.
Cantley, Lawrence	Maurice, L.	Smiley, John
Dodson, Ben B.	Mealey, Joseph	Stratton, Fred
Dixey, Henry E.	Martens, Carl	Thorne, Wm. B.
Dallas, Mervyn	Moore, Sophie	Tuthill, Ben
De Shields, Howard	Mureal, Mme	Tressider, Myrtle
De Witt, Mr.	Mortimer, Eloise	Thomas, Augustus
Devere, Wm.	Martin, Willis K.	Tannehill, Bessie
Davis, Anna E.	Murray, Edgar C.	Tempest, Marie
Irving, Horace	Monroe, Robert B.	Underwood, Arthur L.
Enos, Wilson	Morgan, Harry J.	
Field, Al. G.	Muldon, George	Vroom, Edward
Fortier, Herbert	Newham, Rose	Wagenhals, Lincoln
Ferree, Owen	Norman, Beatrice	Wilkison, W. M.
Finlayson, Flora	Norton, Edgar	West, Edward
Fassette, Jennie	North, Wilfred	Walters, Lottie
Gilmes, Bessie		Wade, Maggie
Graham, Fred C.		

TRANSPORTATION.

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OUR CLUB

ACTORS AND STAGE MANAGERS.

Eleonora Duse, Signor Ando and their company of Italian artists have come and gone.

The marvelous realism of their work has mainly excited our interest. Camille is no longer a fiction, a fable, but a reality. All its characters, even to Nanetta and the Doctor have lived, existed for us, as truly as the strangers or friends we meet and love in daily life.

It remained for Italian actors to reveal to us a school of acting founded upon Truth carried to almost incredible perfection. It will give a new incentive to our own work, which, though progressive is yet crude and imperfect. Their plays being of foreign authorship, this Italian company have the advantage of acting roles which are better understood by them and are more suited to their personalties and language than to ours. But even making allowances for this, there is no English-speaking company whose acting is so true. It appears as though every member of the company were an artist of the highest rank, his or her work being as finished in its nature and in its plane as either Signora Duse's or Signor Ando's. But surely they are but actors of good intelligence under the direction of masterly stage management. They are selected for their mental rather than physical qualifications, which makes them more plastic and subservient to the truthful touches of their manager.

The stage management we have just witnessed is not overbearing, but kindly; and it is fertile with truthful hints and advice to everybody. Duse is not the "star"—merely the most important character in the play—and, hence, the most prominent; otherwise, often unperceived and forgotten in the interest of other scenes. Her "business" is no more carefully arranged than is that of the servant or lackey who waits at the table or answers the bell. Truth is the ideal sought. Margherita lives and makes Armando live; Nanetta and Duval live and help Margherita to live. The interdependence is wonderful.

Imagine Duse surrounded by less competent actors under the direction of a less capable manager. Her work would be perceptibly inferior under such conditions. Her selection of her company, of Signor Ando, is but another evidence of her genius. She could accomplish little in an unreal atmosphere.

Our own efforts are lacking in this respect. I would not imply that all productions here are devoid of merit and earnestness. On the contrary, there is a vast amount of excellent work done—plenty of genius, talent and good judgment, but it would be difficult to find a performance which is not marred by some bad acting, "guying" or school boy declamation, sufficient to dispel the illusion of truth and interfere with the careful endeavors of the more serious and conscientious artists. At least, Eleonora Duse receives no shocks of untruth, turn where she may. All lives and helps her to live. It is not an incessant struggle to outshine her surroundings. The environment is made true she harmonizes with it more perfectly because she is the embodiment of truth. She creates much of this atmosphere, but she also receives what the others reflect.

The methods of this actress are so facile, so free from constraint, trickery, or striving for effect, that the dominant influence pervades everything. She paints with a natural earnestness that amounts to devotion. And her criticism, guidance and encouragement—no doubt largely transmitted through the chief executant of detail, Signor Ando—bring about a result which is only possible where all work in genuine accord and sympathy with each other. Whatever their personal feelings be, as artists, they are brothers.

There is little reason why our own stage should suffer by comparison with our Italian confrères. We surely have material enough to work upon and money is never lacking.

Individual work is insufficient. The whole must teem with the spirit of living emotions, humorous or pathetic, sad or gay, trivial or serious, cynical or indifferent, sluggish or sparkling. All have their existence in life, and only appeal to us as they are portrayed.

LAWRENCE STERNER.

GOSSIP.

A four-act romantic play of the time of the Restoration has been written by Clyde Fitch for Henry Miller.

Volande Wallace is at her home in Falmouth, Me.

The Toledo *Commercial* says the Opera House burned in that city last Friday will be replaced by a new house to cost about $150,000.

Robert Tabor will resign his position as leading man for Julia Marlowe at the end of this season. It is understood that he wanted $250 a week, and Miss Marlowe wouldn't pay it.

Ross and Fenton have been engaged by Donnelly and Girard for their new farce-comedy, The Rainmaker, which will have its first hearing in Brooklyn early next month. Miss Fenton will play the leading female role.

Alexander Salvini intended to play through New England during the next two weeks, but he has canceled his engagements there in order to have time to rehearse for his appearance at the Manhattan Opera House next month. It is reported that Mr. Salvini and M. W. Wilkison will arrange for the production of Miss Robinson, the comic opera, at the Manhattan this Spring.

Harry Doel Parker resigned as manager of A Royal Pass on March 11, that date being the end of the regular thirty weeks' season. Frank Sheridan, Mae Wood, and Gustave H. Kline closed with the same attraction on March 18. Their places were filled on March 20 by Charles H. Mestayer, Augusta Martine and E. S. Williams respectively.

William Morris and Sydney Armstrong have been so intimately associated with the production of The Girl I Left Behind Me in the leading parts of that play during its production at the Empire Theatre, that Charles Frohman feels that it would not be right to send the play on the road without them in the cast. It is in persuance of this policy that he decided to have them leave the Empire Theatre simultaneously with the play.

TO ALL MANAGERS.

At liberty for Summer productions, *ADELINA SOZO*. The greatest premiere danseuse of the present age. Ballets arranged. All communications to ESPINOSA, Mackaye Spectatorium, Chicago.*,*

MATTERS OF FACT.

Avery Strakosch, the well-known comic opera prima donna, has entirely recovered from her illness and will be again in the field for operatic honors. Miss Strakosch has a large repertoire, a fine voice, and an excellent appearance. With so many comic opera companies forming, she should not remain long without an engagement.

Harry Doel Parker closed a four years' successful contract with George C. Staley's Royal Pass company on March 11. He can be found, as usual, at Taylor's Exchange, where he is negotiating with several important attractions for next season.

Jacob B. Litt, just in from the West, reports a phenomenal business with Fantasma and A Trip to Chinatown over his popular circuit, both attractions playing to the capacity of his theatres at every performance. He and his worthy partner are busy morning, noon and night at their offices, 1,263 Broadway, booking their several attractions and the Litt theatres for next season. They have a number of new ventures in contemplation, and are among the leaders in the theatrical field.

Lottie Mortimer is filling a highly successful, artistic engagement at the Eden Musee and is one of the strong features of that popular local and out-of-town resort. Her serpentine dance is done in a praiseworthy manner, and is given with vim, dash and spirit.

Will Sloan is at liberty for advance work or treasurer. His address is care this office.

Samuel Edwards, of the firm of Edwards and Dickson, withdrew from that firm on Saturday last. The firm is now known as Dickson and Chapman, composed of James B. Dickson and Frank W. Chapman. Their offices are at 45 West Twenty-eighth Street.

Adelina Sozo, the premiere danseuse, being obliged to remain here on account of her suit against the New York Concert Company, Limited, will stay in America although the World's Fair, until September. This is a notable opportunity for managers.

Rose Eytinge having returned to New York has again opened her school of acting, and can be seen at the Hotel Belvedere every Monday and Thursday between 10 and 12 A. M.

H. B. Wilber, advance agent and manager, is at liberty for season of 1893-94. He can be addressed care of THE MIRROR.

Fred H. Frear, who for the past twenty-nine weeks has been playing Muley Hassan in The Tar and Tartar, left that organization last week, and is taking a needed rest preparatory to going to Washington, D. C., for the Summer with Dickson and Hennessy as leading comedian. Mr. Frear is a conscientious worker, as is evidenced by the fact that he played the entire past season without losing a night. He is at liberty for next season, and may be addressed care of THE MIRROR.

Managers of the Music Hall, Newark, O., Messrs. Wallace and White, are now booking for the season of 1893-94. They claim to have the largest and only first-class theatre in that city.

Charles H. Drew, for five years comedian of the Carleton Opera company, is at liberty. Mr. Drew has, in addition to his fun-making proclivities, an excellent voice, is a good study, and has what is so seldom found nowadays among comic opera comedians—a realization of stage presence. He appeared and was featured with Hoyt's A Brass Monkey and A Bag Baby. His connection with Henderson's Gondoliers was also successful.

Horn and Smith, theatrical contractors and builders, are among the successful in this line in New York. They are complimented on all sides for the magnificence of their work in building the new Walnut Street Theatre, Cincinnati, which is said to be the best built theatre in the West.

Herbert E. Sears is successfully playing the leading juvenile roles with the Waite and Leroyle company.

The latest song published by the Phelps Music Company is entitled "A Song for Father, Too." The words are by Henry Dewey and the music by L. W. Hardy.

Mr. and Miss Bancroft, who are at liberty, desire an engagement with a concert or comedy company to play heavy and emotional roles.

Blaney and Gaites, managers of A Railroad Ticket, announce that they will be off until after Holy Week. Communications should be addressed in the meantime to Hoolin's Theatre, Chicago.

A few choice early dates are open at New Ninth Street Opera House, Kansas City, Mo., which include Fair week, Oct. 1. T. H. Winnett, booking agent, 1,263 Broadway.

The Germans' Minstrels will hereafter be under the management of Frank T. Merritt, Mr. Eversole retiring on account of illness.

Prof. Herrmann, being unable to cancel his dates with out-of-town managers to allow him opening at his own house April 3, is prepared to negotiate with strictly first-class companies to play at Herrmann's Theatre during April, May and June.

Joseph Jessel, manager of Agnes Herndon, announces that Miss Herndon will play a limited number of one and two-night stands beginning in Lynn, Mass., Aug. 18. Two new plays will be given, namely, A Wilful Woman and The Mystery of X—10—X. Mr. Jessel will be in town this week, and can be seen or communicated with at A. S. Seer's Printing House, Seventeenth Street, near Broadway.

The Wilber Opera House, under the management of H. B. Wilber, has a seating capacity of 1,000. It is situated in Cambridgeboro, Pa., a town having a population of 1,500 during the Winter months, while from June to October it is over 3,000. Mr. Wilber is now booking for season 1893-94. He also has a few open dates in April and May.

Al. Holbrook, who has been long and favorably identified with the Casino successes on the road, as well as with The Old Homestead, is at liberty for a Summer engagement. Mr. Holbrook has an excellent voice, and has been eminently successful in character work and stage management.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M. Clellan, Gen. Eastern Agent, 229 Broadway, New York; F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis Mo.*,*

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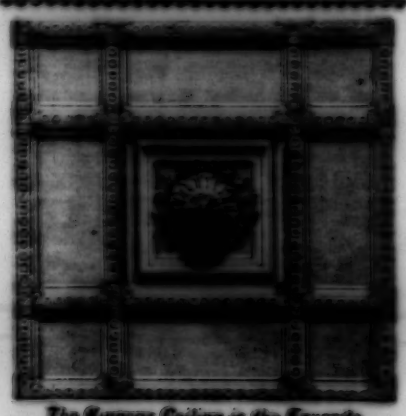

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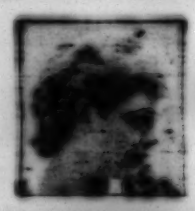

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